MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

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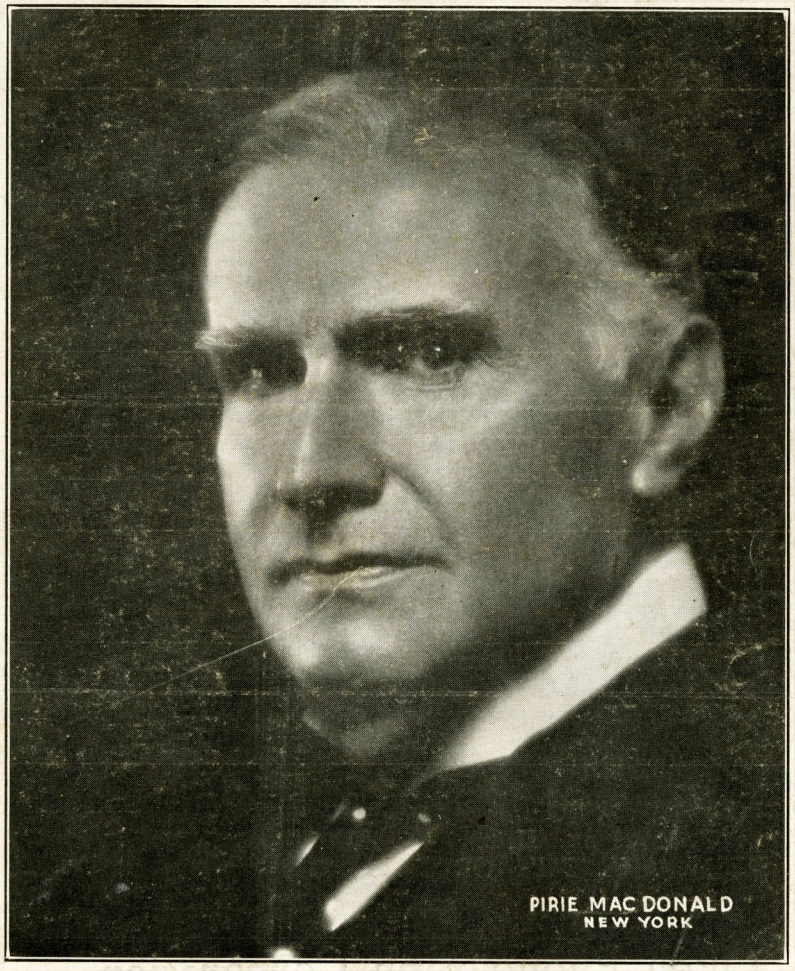

Dr. Walter Damrosch

Edith Lorand

accomplishes an exquisite performance of

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The quality of Miss Lorand's Trio could not be surpassed in its perfectly blended ensemble.

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5131
12 in. $1.50
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Okeh Phonograph Corporation

OTTO HEINEMAN, *President and General Manager*

25 WEST 45TH STREET NEW YORK CITY

MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

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General Review

FROM across the water came two works this month which we have all been eagerly awaiting, both prominent among those mentioned in our Contest, "Is Your Favorite Work Recorded?". Brahms' Fourth Symphony has never been recorded in its entirety before, but now H. M. V. fills this serious gap in recorded symphonies with a six-record complete version by Hermann Abendroth and the London Symphony. The other feature release is that of an electric set of Franck's Symphonic Variations, played by Cortot and the London Symphony, conducted by Sir Landon Ronald, also for H. M. V.

Other orchestral records from this company include three excerpts from Prokoffieff's Love of the Three Oranges, on one record, by Coates and the London Symphony; and the English re-pressing of the Chicago Symphony's record of Sibelius' Valse Triste, Rimsky-Korsakow's Flight of the Bumble-Bee, and Volkmann's Serenade. The Prokoffieff work is the first of that modernist composer to be recorded. Thibaud plays Brahms Waltz in A flat, and Debussy's Girl with the Flaxen Hair; Isolde Menges, Bach's Air on the G String, and the Chopin-Sarasate Nocturne in E flat; and Irene Scharrer (now touring this country in recital) plays Chopin's Etude in G flat, Mendelssohn's Bees' Wedding, and Sinding's Rustle of Spring. For vocals there are disks by Elena Gerhardt (Brahms' Geistliches Wiegenlied and Reger's Mariae Wiegenlied); Joseph Hislop (Faust and Werther arias); Tudor Davies, Peter Dawson, Marguerite D'Alvarez, and others. Also the choral record by the Staats und Domchor reviewed elsewhere in this issue, and a second release of the Choir of the Temple Church, London, with Master E. Lough as soloist.

The English Columbia Company brings out several works this month which have already been known for some time in this country: the great Grainger-Brahms piano sonata, Debussy's Iberia, and Sir Dan Godfrey's version of the Mozart "Jupiter" Symphony. Mme. McCormic and Georges Thill sing a two-part duet from Manon; Mme. Guglielmetti is heard in arias from La Sonnambula; and there are instrumental records by Lionel Tertis (Arensky-Tertis Berceuse and Tartini-Kreisler Fugue in D) Arthur Catterall (Arensky Serenade and Dittersdorf Catterall Allegro in E flat); Pouishnoff (Rachmaninoff's Polichinelle and Prelude in B flat); Johann Strauss and Symphony Orchestra (Roses of the South and Vienna Blood waltzes); and the Plaza Theatre Orchestra (German's Gypsy Suite). Music lovers who have heard some of the carillon recitals by Kamiel Lefevre during his visit to this country will be interested in a carillon record of Annie Laurie and Believe Me If All Those Endearing Young Charms played on the Ottawa Carillon at the Croyden Bell Foundry, before the bells were shipped over to Canada.

Leading the Parlophone list, is another elec-

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trical Figaro Overture, conducted by Dr. Weissmann, and coupled with the Polonaise from Boris Godounow, conducted by Otto Dobrindt, who also conducts Kreutzer's Overture to Das Nachtlager in Granada. The overture series by the Grand Symphony orchestra is continued with Zampa; Edith Lorand plays Tales from the Vienna Woods; Dajos Bela, Lange's Oriental and Russian Fantasies, and the Grenadiers and Casion Tänze waltzes; Karol Szreter, pianist, Liszt's Twelfth Hungarian Rhapsody; the Prisca String Quartet plays the slow movement from Haydn's Emperor Quartet; and Emmy Bettendorf sings Schumann's Mondacht, Schubert's Der Lindenbaum, Lassen's Allerseelen, and Flotow's Last Rose of Summer. Of particular interest is a special issue of ten-inch records priced at 2/6, and including works by Frank Westfield's Orchestra (a three-part Dance of the Hours and a two-part Finlandia, etc.); Edith Lorand's Orchestra (a two-part Blue Danube, and one-part Roses of the South, Wine Women and Song, Estudiantina, and Vienna Blood waltzes); the Cathedral Choir, and popular vocal and instrumental combinations.

The English Brunswick Company issues a new electric Meistersinger Prelude by Max von Schillings, and re-presses a number of recent American releases by Onegin, Danise, Godowsky, and various dance orchestras and popular vocal and instrumental artists. The National Gramophonic Society announces two complete works by Ravel, the String Quartet by the International Quartet, and the Sonatine for piano, played by Kathleen Long. The French Columbia Company has issued Ravel's La Valse, as played by Gaubert and the Orchestra of the Paris Conservatory; and the French Victor Company, a new version of the Dukas L'Apprenti sorcier. Also from France comes news of a "novelty" record in a limited edition selling at fifteen dollars; it is by James Joyce, reciting the speech of John F. Taylor from his novel "Ulysses", and no doubt will be in great demand by collectors of unusual recordings and admirers of the author of this much-discussed book. A final item of note, is the issue of a Mascagni series, conducted by the composer, by the Polydor Company. Perhaps it will not be long before the Brunswick Company makes this series available here.

So many outstanding domestic releases are available again this month that a choice among them is no less difficult than it was last month. We have had to use superlatives so often to express our enthusiasm for this or that new recording that some of our readers may possibly consider us at the Studio extremists. But I defy anyone who really loves good music to be present at one of our Studio sessions and to restrain his feelings more than we do. As records approach more and more closely to both artistic and mechanical perfection, our enthusiasm must naturally increase. How often during the past year have we used the term, "best ever!" and how often will we have to use it again!

For an immediate example, there is this month's group of Columbia Masterworks which is beyond question even better than any of the previous excellent Masterworks batches: in the choice of selections, in the performances, and in the recording. First, I should mention set no. 76, Haydn's "Clock" Symphony, done with all Sir Hamilton Harty's genius for delicate balance and orchestral finesse; the lovely second movement deserves special praise. Harty and the Halle Orchestra also issue a new version of Dvorak's New World Symphony (Masterworks No. 77 replacing the old No. 3); comment on this will be made in later paragraphs.

No. 74 is perhaps the most welcome of all, since it brings back Dr. Damrosch and the New York Symphony in a much needed recording of Ravel's Mother Goose Suite; strong testimony to the fact that Dr. Damrosch's recent retirement from the active conductorship of the New York Symphony by no means marks the close of his musical career. Anyone interested in Ravel or modern musical reproduction at its best should not miss this set, which even beyond its mechanical merits represents a notable superiority in interpretation over the old acoustic version of Coates. Sets 75 and 78 are two more highly praiseworthy additions to the Columbia library of chamber music. The former is the Lener's version of Beethoven's string quartet in D, Op. 18, No. 3; the latter is Grieg's 'cello sonata in A minor, a composition whose actual musical merits seem scarcely to deserve the masterly performance by Felix Salmond and Simeon Rumschisky, and the remarkably effective recording of the 'cello and piano.

Also of note from Columbia is the first electrical Leonore No. 3 to be made available in this country. Sir Henry Wood deserves the credit for this best recorded version of the overture to date. Albert Sammon's plays Tartini's well known Devil's Trill Sonata on two ten-inch records that will delight violin enthusiasts.

Going on to the Victor releases, we find that at last this company has capitulated to the urgent public demand for an electrical recording of Franck's great Symphony by—of course— Stokowski and the Philadelphia Symphony. As always, when they do a thing, they do it right! I shall ask our readers to listen especially to the second movement of this truly wonderful recording if they are still unconvinced that the phonograph and records of today are the supreme musical reproductive medium. What it means to have this noble and uplifting work available at one's call will be realized, I am sure, by every music lover.

During my last visit in Philadelphia I had the pleasure of conversing with several members of the Orchestra and after talking with them I can understand why the latest recordings of the Philadelphians are so superior to anything on the phonograph before. My readers may be surprised to learn that of the one hundred and ten men in the orchestra, at least eighty own phonographs and large libraries of the best records, and are as ardent phonograph enthusiasts as you and I. It was a great inspiration to hear how those men discussed the different versions of recorded symphonies and how proud they were of

their achievements, not only in the concert hall, but also on records. (I even know of their requesting that one work, which they felt did not represent them at their best, be withdrawn.) No wonder these men can accomplish such wonders!

As one of the younger members of the orchestra said to me, "We all realize that every record released by our orchestra is a true musical photograph of our orchestral tone and performance. We can't have it represent us at anything but our best." I heard that the Conductor himself, affectionately called "Stokey", carries a portable instrument with him on his vacations and trips and plays many records for his own enjoyment. Stokowski was back in Philadelphia for the assembling of the orchestra at the beginning of this season, and it was then that this new symphony was "played in." Needless to say, this was not the only recording made then, and next month there may be the greatest surprise and best Christmas present of all for record buyers. Living up to our principles of never disclosing advance information before we receive consent to release for publication, we cannot give away the secret. But those who have followed the contest, "Is Your Favorite Work Recorded?", and know that electrically recorded work is still needed to complete the list of imperatively needed major orchestral favorites, should have little difficulty in guessing!

(And by the way, with this issue the actual contest part of the feature, "Is Your Favorite Work Recorded?", is being dropped; after counting up the recent releases of major works, it begins to look as if there was hardly anything left to "contest" about any longer!)

Besides the Franck Symphony (set M-22), there is another addition to the Victor Masterpieces in set M-20, the complete Chopin Preludes, played by Alfred Cortot. It would be hard to over-estimate the significance of this issue to all piano record enthusiasts; it is one for which they have long been waiting. Among the orchestrals in the special November list of Red Seal records are Bizet's L'Arlesienne Suite in a very spirited performance by Eugene Goossens; Liszt's Hungarian Fantasie by de Greef and Ronald (replacing the old acoustic version); the Entrance of the Gods Into Valhalla, a worthy continuation of the Coates-Wagnerian series; and a new version of the Freischütz overture by Alfred Herz and the San Francisco Symphony. The performance and recording of this eagerly anticipated work are fine indeed, but I could wish that Dr. Herz had another record side at his disposal so that it would not have been necessary to make the cuts which do so much harm in destroying the balance of the whole composition.

Other notable releases from Victor are: a Haydn Quartet by the Elman String Quartet; a most remarkable actual recording of nightingales in Miss Beatrice Harrison's English garden; the much discussed and justly praised record of Hear My Prayer, in which Master E. Lough, a boy soloist, shows to such advantage (a record to be owned by everybody); and — from the foreign lists—a record by the Staats und Domchor under Prof. Hugo Rüdel singing choral pieces by de Lasso (80160). There is also an unusually large miscellany of vocal and instrumental disks by celebrity artists.

From Odeon we have the finest vocal record of the month: Emmy Bettendorf in two songs of Schumann, beautifully sung and recorded. The two orchestrals of the month, Mozart's Don Juan overture and Thomas' Mignon overture can hardly be called exceptional. In the former Dr. Weissmann hardly shows to his best advantage and it—with the Herz Freischütz record mentioned above—is further proof of the fact that today anything not fully up to the 100 per cent class falls short of what the constantly rising standards give us to expect.

This month the Brunswick Company enters the foreign record market with a large and well diversified release. The standards of recording and performance are equal to those of the other companies and while there is no particularly outstanding work in the first group, undoubtedly future Brunswick foreign lists will yield up "finds" like those we come across so often in the lists of other companies issuing foreign records. In the domestic releases, the outstanding work is Strauss' Death and Transfiguration, conducted by the composer. Unfortunately the samples of this have not yet reached the Studio and so will not be reviewed until next month, but judging from reports from abroad and from the merit of an authentic interpretation, this set will deserve appreciative attention.

Other works to look for this month are several Columbia disks listed for release on December 10th, which did not reach us in time for review. These include Borodin's Prince Igor Dance No. 17 (in three parts) by Sir Thomas Beecham and the London Symphony; Hamilton Harty's record coupling the Purcell-Wood Trumpet Voluntary and Davies' Solemn Melody; Madame Butterfly Selections played by the Columbia Symphony (Puccini again!); Toscha Seidel playing the Hungarian Dance No. 1 and the Slavonic Dance No. 2; and another La Scala operatic release with Francesco Merli and Tancredi Pasero as solists.

Mention might also be made here of some last minute news from our Paris Correspondent who reports the release of Charpentier's Impressions d'Italie by the French Odeon Company (two records). No doubt our wide awake American importers will lose no time in making this available.

We have been severely handicapped in getting out this issue on account of our moving earlier in the month. We are now well settled in our new and far more suitable quarters, but it can well be believed that it was some task for all of us to pack, move, and re-arrange our extensive library, probably one of the largest and most varied record libraries in existence. I had decided to destroy or pack away in closets a large number of old acoustic works which are now considered absolutely obsolete. R.D.D. and I had gone over the files several times without coming to any agreement as to what should be condemned and what spared. When the Library had been

arranged again and the old works were still in their honored positions, he smiled broadly, and I knew as well as he that I could never do away with those old friends.

Recent contributors to our columns have displayed an attitude toward the old recordings that has ranged from slighting to almost contemptuous. It is easy to term them antequated now, but just think for a moment of what courage and farsightedness it took in those days to issue symphonic works. Think of the Columbia Company's daring to make the investment that paved the way for the historic first batch of seven masterwork albums. Remember what a furore these now "obsolete" records did to lead the way to the master recordings of today. I, for one, shall always unashamedly treasure those seven old sets and honor them as the real pioneers of the new era we now enjoy.

The new Victor version of the Franck Symphony shows a progress that is almost unbelievable. But it also reminds me of several years ago when I bore home the old acoustic Columbia set, the first recorded version available. It was on a Saturday evening and I remember distinctly the discreetway in which I smuggled it into the house, as there were certain commodities which friend wife considered more necessary than "more records" to augment an already fairly complete library. On Sunday I coaxed her to go for an all day visit to a friend in order to leave the field clear for the new symphony, which I first put on the phonograph at eight in the morning and which I was still playing half an hour after midnight. How I did enjoy that recording! All the splendors of the new one cannot make me forget the enjoyment of the old.

Or take for example the acoustic masterworks set of Dvorak's New World Symphony, conducted by Harty, and compare it with any other recorded version of that work released since. As far as interpretation is concerned it is impossible to surpass. Even in the new version issued this month, the marvellous improvements in many ways cannot blind us to the fact that even Sir Hamilton himself cannot better his old reading. The Stokowski set of this work, issued over a year ago, was most useful in opening the eyes of some of those unaware of the phonograph's mechanical powers. Of course Sir Landon Ronald's sets, both old and new, are out of the question. I have always given our English cousins credit for their good musical taste, but I am surprised at the protest several of my British friends made over my recent comment on the new Ronald version (General Review, October issue). I still maintain the justice of my estimate of the demerits of the work and am willing to analyze the composition with all comers. If nothing else, I know my Dvorak No. 5 bar by bar and note by note, and from conversations with the late composer after his return to Europe from America, I know exactly the "program" he had in mind when he composed this symphony.

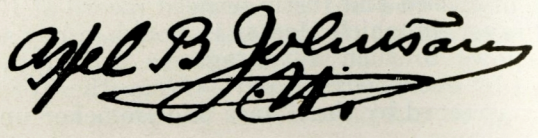
Three years ago when the first Columbia version was released, I bought a set to send to my father in Copenhagen. Being aware of his great admiration for the composer, I burned the midnight oil for several nights to write what I considered a through and through annotation of the entire work. As Dvorak said himself," No one but a foreigner who has lived in these great United States can read my innermost thought through this music." He must have learned to realize that regardless of how well he does materially, there is always (and always will be) the longing for those dear at home where he was born and reared." Indeed that is the truth!

At one time the New World Symphony was the subject of heated discussion and debate; it aroused antagonism there, but now, as the annotator to the Victor set rightfully says, it "has been assimilated into the collective body of musical works which we have come to regard as properly in the repertoire of every symphony orchestra; old prejudices and opinions are forgotten in the extraordinary charm of the music itself."

My father, who had admired the work from the very first, found it almost impossible to believe me when I informed him that one of our leading American critics—internationally known—had claimed that the New World Symphony was not even worthwhile music. In my annotation to the work I mentioned this critic by name and referred to him further as a "jackass!" It so happened that my father read the paper (which was written in the Danish language of course) at a concert he was giving for the old orchestra men in the hall of the Copenhagen Musicians' Union, and that the Editor of a leading music publication was present. He asked my father for permission to look over the paper, with the consequence that I received an indescribable shock of surprise a month or so later when I received an issue of this Editor's magazine containing the annotation which I had written, not for publication, but simply to convey my personal impressions of the New World Symphony to my father who, as I knew, shared my admiration for it. Without either my father's or my approval or knowledge the Editor had published the paper intended for my father alone.

Evidently the Editor took my caustic epithet, "jackass" for an American compliment, for it was preserved untranslated in the published article and also in the translation into seven or eight other languages which were made from it. My embarrassment can easily be understood when I met the critic so designated in New York later and was thanked for my "compliment" to him!

Well, I'm glad it happened, since it may have given some learned ——— critics and would-be critics a little lesson against writing about works which they do not understand and know nothing about. P. H. please take notice!



Dr. Walter Damrosch

Exclusive COLUMBIA *Artist*
(Photograph on Front Cover)

IT should not be necessary to remind the readers of the PHONOGRAPH MONTHLY REVIEW that the career of Walter Damrosch has been inseparably connected with musical development in America, and especially in New York City, from his earliest manhood years to the present time.

It was upon the death of his father, Dr. Leopold Damrosch, in 1885, that Walter Damrosch, then scarcely out of his teens, undertook the directorship of the orchestra of the New York Symphony Society. Blest with indefatigable energy, unusual musical gifts and a positive genius for organization, he threw himself into the task of developing the orchestra into one of the finest bodies of players in the United States. His history since that time has been practically that of the orchestra itself. For short intervals he devoted himself to other work, having conducted at the Metropolitan Opera House from 1900 to 1902 and directed the New York Philharmonic Orchestra during the season of 1902-03. He was instrumental in securing the services of some of the most brilliant of the European conductors for guest appearances with the New York Symphony, these including Bruno Walter and Felix Weingartner. At the end of the season 1926-27 he resigned his post as permanent conductor after forty-two seasons of service, much to the regret of his many friends and supporters. He now continues his very popular series of Symphony Concerts for young people and conducts the regular concerts of the Society for one month each season.

Reference to Mr. Damrosch this month is particularly timely in view of the fact that his recording of Ravel's Mother Goose Suite is now being issued by the Columbia Phonograph Company in its Masterworks Series. It was not the easiest thing in the world to secure Mr. Damrosch's services for recording in the first place. Once committed to his Columbia contract, however, he entered into recording activities with the zest and enthusiasm that have ever been so characteristic of him. Not only did he give his utmost co-operation to the securing of good recordings, but also, through his helpful criticism, did much to strengthen the standard of orchestral reproduction generally. His attitude toward recording now-a-days is best shown by the unsolicited tribute he recently paid the Columbia Company: "We are happy to play for Columbia," said he "because these New Process Records represent our music faithfully".

It was Mr. Damrosch who originated the plan of having a large symphonic organization make country-wide tours. For years, under Mr. Damrosch's leadership, the New York Symphony Orchestra toured through the South, the Middle West and even as far West as California and Oregon. Estimates are that in these tours the Orchestra has covered four hundred thousand miles, bringing the best in orchestral music to the ears of between eight and nine million people. There can be little doubt that these tours gave the first impulse to the establishment of many of the now well established and successful Symphony Orchestras in other parts of the United States. The great roster of solists who have appeared at the concerts of the New York Symphony include such names as Saint-Saens, Tschaikowsky, von Bulow and Paderewski. Perhaps the most notable achievement of the orchestra was its tour in 1920 of Belgium, England, France, Holland and Italy by special invitation of the governments of these countries, thus far the only European tour of an American orchestra. The appearances of the orchestra in Havana in 1925 are still recent in the minds of the musical public.

Mr. Damrosch's contribution to orchestral recording through his Columbia New Process Records are:

Ravel: Ma Mere L'Oye (Mother Goose)
Suite for Orchestra
Complete in five parts
Masterworks Set No. 74

7016 M—Symphony in G Minor: 1st Movement —Allegro Molto (Mozart)
Symphony in G Minor: 3rd Movement —Menuetto (Mozart)

7018 M—Merry Wives of Windsor: Overture (Nicolai)
Freischutz: Overture (Weber)

7017 M—Norwegian Dances, Nos. 1 and 2 (Grieg)
Roses from the South (Strauss)

7073 M—Symphony No. 8 in F, Opus 93; Second Movement—Allegretto Scherzando (Beethoven)
Symphony No. 8 in F, Opus 93; Minuet (Beethoven)

7074 M—Rosamunde: Overture (Schubert)
Symphony No. 2, in D Major, Opus 72: Third Movement—Allegretto (Brahms)

Our Christmas Number will be out December 22nd

Echoes from the Okeh Recording Studio

DURING my recent trip to New York I visited as usual my good friends at the Okeh (Odeon) recording laboratory. During the conversation with Chief Engineer Charles Hibbard and his assistant Peter Decker, I intimated that it would be of vast interest to our readers to have some first hand authentic information on the making of a record from start to finish. All hands at the laboratory were willing to assist in making this possible, including the artist whose recording date was scheduled for that afternoon —Irving Kaufman, well known tenor—and the ever congenial recording manager, Tom Rockwell.

A photographer was sent for and Peter Decker was commissioned to write a short explanation to accompany the photographs taken (reproduced herewith).

The Okeh Laboratory Personnel Ready for Action

Very few people have the slightest idea of the elaborateness of the process of making a record or of the enormous cost involved in making even one of the so-called popular disks, not to mention the great symphonic album sets requiring an orchestra of from forty to as high as one hundred and ten musicians. When one considers that each musician receives the union wage of $15.00 for a "sitting" of three hours and that some great symphonic recordings often require weeks for the re-playing necessary for perfection, no one can justly grumble over the price of records. In addition, no one should utter the not uncommon frenzied tirades, criticizing the companies for not issuing many works which are impracticable from a commercial standpoint.

The first of the accompanying pictures shows the laboratory personnel ready for action. From right to left you will find: 1) Chief Recording Engineer, Charles L. Hibbard; 2) Foreign Record Department Manager, William A. Timm; 3) Assistant Recording Engineer, Peter Decker; 4) Recording Manager, Tom Rockwell; 5) Rube Bloom, noted composer and the official Okeh pianist; 6) Bob Stephens, harmonist; 7) Andy Samella, saxophonist; 8) Irving Kaufman, the soloist for the records about to be taken; 9) Music Supervisor, Justin Ring, noted for his excellent orchestrations and musical arrangements; 10) Your Editor; and 11) Al Taylor, Assistant to Engineers.

The second picture shows the laboratory behind the scenes, with the world famous Charles L. Hibbard (wearing the ear phones) and his able assistant Peter Decker, as you actually find them during the recording period.

I have had the privilege of being present during all parts of the recording process and I can vouch for the fact that in no recording labora-

tory are more painstaking efforts made by all concerned than at the Okeh Laboratory.

Living up to our policy of absolute impartiality, we have decided to give photographs and descriptions of the process of "pressing" the records, after the recording has been made on the wax disk, from the work of some other manufacturer, and the article and pictures may be expected in an early issue.

I am not trying to take the manufacturers' part entirely, but my own experience with the *Danske Musikalbum* I sponsored several years ago, and which was manufactured by the Victor Company, convinced me that the production of records is one of the world's most hazardous businesses. After hearing the first samples, I requested that the Danish overture *Elverhoej* be re-played. When I afterwards saw the bill for the cost of this replaying, it is needless to say that I was astonished. Especially since I realized that my only reason for demanding the make-over was the unduly hurried tempo of a transition passage of eight measures! Such is one example of the cost of the perfection demanded of records.

A.B.J.

FEW people in purchasing a record for 75 cents realize what has been done in order to get the best possible results and efforts put on that record. So that you may receive a thoroughly enjoyable record as to our talent, tone, quality and perfection we go through many channels before the product reaches the consumer.

First—our department, under Mr. T. G. Rockwell, searches to find such numbers as we may define as hits. Of course, it is almost impossible for anyone to determine what a hit is, but by receiving all numbers first off they can at any rate pick such numbers that look best to them and then take a chance.

Next we must choose the proper singer or orchestra (whichever the case may be) to fit the chosen selection, then comes our Musical supervisor, Mr. Justin Ring, who it is up to see that we have a special arrangement made that is properly fitted for recording purposes. This all being done we now book the number for a set recording date.

The Orchestra comes straggling in, anywhere from 9:30 to 10:00 A.M. as the date has been set for that hour.

Charles L. Hibbard and Peter P. Decker

Mr. Charles Hibbard, our Chief Engineer, or myself, (whichever one is to do the recording) places the men in their proper places before the Microphone and then we are nearly ready to go.

The Orchestra must rehearse the number several times so that there will be no slip up.

Now we ring a bell for silence in the band room and as soon as this has been attained we put on our starting light for the Orchestra to play. This record is being recorded on a wax disc and the selection has been timed to the proper three minute length.

After we have cut this selection on our wax disc we can play it back on our special reproducing machine which tells us about our balance. Now we start to criticise our work. Hibbard says

that's terrible. Give me some more bass, or I want less of those soprano saxes in that 2nd chorus, and after we have picked out all the faulty spots we start on another test. This time after re-arranging the position of a few instruments we strike a perfect balance and can proceed for our Master Wax Record.

We make from 5 to 6 of these masters so as to pick one out with the least imperfection.

These waxes are handled with the greatest of care being placed in wooden containers and shipped to our Bridgeport Factory by special messenger.

Then comes the process of Electro plating the wax masters and putting them through many other channels which would take more time than I am allowed for my article to fully explain. But nevertheless in a few days we have our samples returned of the finished product. These samples are then played and the best is chosen by the judgment of our Musical & Recording Dept. from a mechanical as well as musical standpoint. The order is then given to press this record for manufacture and the public may then go to their nearest dealer and buy said record which we have taken so much pains to make OKEH.

PETER P. DECKER,
Assistant Recording Engineer.

Recorded Symphony Programs

By ROBERT DONALDSON DARRELL

AS the concert season gets into its stride, it becomes increasingly evident that this is to be a year of strongly predominate modernism. Whether the Centennial last year resulted in a little too much even of Beethoven or whether Strawinsky, Prokoffieff, and their merry men have suddenly taken the conservative camp by being not too disrespectful for several years, or whether the erstwhile inconoclasts are being called upon for assistance against the attacks of still younger and more audacious barbarians, would be hard to decide.

Among some of the unrecorded violin concertos played are the following: *Szymanowski's* Concerto Op. 35 (Kochanski, and the Cleveland Orchestra—Sokoloff, Conductor, November 3); *Bach's* Concerto in A minor (Kochanski, Cleveland, November 3); *Prokoffieff's* Concerto (Szigeti, and the Philadelphia Symphony, Reiner, guest conductor, November 11); *Brahms'* Concerto in D (Spalding, and the New York Symphony, Fritz Busch, October 27). The two recorded violin concertos are those of *Beethoven* and *Mendelssohn;* the former scheduled for Gustav Tinlot with the Rochester Philharmonic (Goossens) for December 8; the latter for Albert Sammons with the Halle Orchestra (Harty) for November 24.

Beethoven: Violin Concerto in D.

Recordings: *Victor Music Arts Set M-13 (11) Kreisler and the Berlin S. O. H. orchestra under Dr. Leo Blech; Polydor 69789-93 (10) Wolfsthal and Berlin S. O. H.; H. M. V. D-767-71 (10) Menges and R. A. H.

(The Kreisler version is reviewed on page 359 of the May, 1927 issue, where the price is erroneous: the price with album included should read $15.00. The two acoustic sets are both good, but of course, they stand no chance of comparison with the superlatively fine Kreisler one.)

Mendelssohn: Violin Concerto in E minor.

Recordings: *Victor Music Arts Set M-19 (7) Kreisler and the Berlin S. O. H. under Dr. Blech; Parlophone E-10175 (7) Eddy Brown and the Berlin S. O. H.

(There are several single records of excerpts, including a current Edison disk (80884—by Vasa Prihoda) of cut versions of the movements. The supreme Kreisler version is reviewed on page 477 of the August issue and mentioned again on page 70 of the November issue—on the occasion of its American release.)

Last of the violin concertos to be mentioned is that of *Tchaikowsky,* (played by Mischa Mischakoff with the Philadelphians on November 18), one of the strangest omissions in recorded literature. Possibly a disk or two of snippets has been issued, but never the complete work. Considering its concert hall popularity, this neglect is quite inexplicable.

Taking the modern works for first mention among the works performed which are unrecorded, there are: Respighi's *Pines of Rome* (Verbrugghen—Minneapolis, October 28; Goossens—Rochester, December 1), and the same composer's *Symphonic Impressions,* "Stained Glass Windows" (de Sabata—Cincinnati, October 28); Saminsky's *Symphony of the Seas* (Busch—New York Symphony, November 3); Vaughn-Williams' *Fantasia on a Theme by Tallis* (Sokoloff—Cleveland, November 10); Sibelius' *Fifth Symphony* (Koussevitzky—Boston, November 11); Casella's *Italia* (Reiner—Philadelphia, November 11); Honegger's *Horace Victorieux* (Busch—N. Y. Symphony, November 11), and incidental music to *Phedre* (Koussevitzky—Boston, October 28); Rieti's *Noah's Ark Suite* (Reiner—Philadelphia, November 11); Hanson's *Heroic Elegy* (Rochester—Hanson, guest conductor, December 1); de Sabata's *Juventus* (de Sabata—Cincinnati, November 4); Bloch's *Jewish Poems* (Koussevitzky—Boston, November 18); and Josef Hofmann's *Chromaticon* (Hofmann with the Cleveland orchestra, November 10). From these the works to be singled out for possible recording are those by Respighi, Vaughan-Williams, Casella, Sibelius, and Bloch. Italia and Pines of Rome have already received considerable mention; the gravely beautiful Tallis Fantasia of Vaughn-Williams, and the acrid, masculine Sibelius Symphony and Bloch Poems deserve appreciative attention.

Some of the unrecorded works in the older repertory are: Borodin's *In the Steppes of Central Asia* (de Sabata—Cincinnati, October 28); Chopin's *Piano Concerto in F minor* (Eunice Norton with the Cleveland Symphony, October 28); Glazounow's *Fourth Symphony* (Harty-Halle, December 8); Brahms' *Variations on a Theme of Haydn* (Koussevitzky—Boston, November 12; Reiner—Philadelphia, November 25;

and Harty-Halle, December 1); Brahms' *Alto Rhapsody* (Harty-Halle, December 1); Saint-Saens' *Rhapsodie Mauresque* (Harty-Halle, December 8); Berlioz' *Le Corsair Overture* (Busch—N. Y. Symphony, October 30); and Berlioz' *Romeo and Juliet* Choral Symphony (Harty-Halle, December 1). The "Queen Mab" scherzo from the last-named work has been recorded on English Columbia L-1989 by the Halle Orchestra. The Borodin tone-picture would be especially suited for recording; eventually, no doubt, some one will do the Brahms Rhapsody and Variations and the Chopin Piano concerto.

Coming to the works which are available in acoustic, but not electrical, versions, we find the list headed by Strauss' *Till Eulenspiegel,* (Busch—N. Y. Symphony, November 11) which was omitted by mistake from the list on page 54 of last month's issue. (That list, by the way, should now be amended to include the new Franck Symphony (Victor M-22), and the new Mother Goose Suite (Columbia Masterworks 74), both of which supplant the older versions of their respective compositions.)

Strauss: Till Eulenspiegel's Merry Pranks.

Recordings: Odeon 5113-4 (4) Mörike and the Berlin S. O. H.; Polydor 65858-9 (4) Strauss and the Berlin S. O. H.; H. M. V. D-608-9 (4) Coates and the Symphony Orchestra; Columbia 7096-M (2) Wood and the N. Q. H.

(The Wood version is badly cut. That of Coates is now withdrawn, no doubt to be replaced soon by an electrical version. Both Strauss and Mörike will probably also have an early opportunity to re-record their readings, which will be made available here by the Brunswick and Odeon companies respectively. Their versions are the best of the existing ones, with Mörike's perhaps slightly in the lead—reviwed on page 139 of the December, 1926, issue.)

Others, as yet unrecorded electrically, are: Schumann's Fourth Symphony (Busch—N. Y. Symphony, October 30); Mozart's Symphony in G minor (Harty-Halle, November 17); Brahms' Second Symphony (Goossens—Rochester, November 17); and Scriabin's Poem of Ecstacy (Goossens—Rochester, December 8).

Schumann: Symphony No. 4 in D minor.

Recordings: Polydor 66282-4 (6) Pfitzner and the Berlin Philharmonic.

(The third movement is omitted; the set is mentioned on page 33 of the November, 1925 issue, on its addition to the Studio Library.)

Mozart: Symphony in G minor.

Recordings: Vocalion K-05105-6, and K-05112-3 (7) H. Greenbaum and the Aeolian Orchestra; Parlophone E 10366-8 (8) Weissmann and the Berlin S. O. H.; Victor 35482 and 35489 (4) Victor Orchestra (withdrawn); Columbia 7016-M (2) Damrosch and the N. Y. Symphony (1st and 3rd movements only).

(The last two sets are badly cut, although in the Victor version the Minuet and Finale are complete. Weissmann's version is disappointing, and there is a great need for an adequate electrical performance of this deservedly popular work.)

Scriabin: Poem of Ecstacy.

Recording: Columbia 7091-3-M (5) Coates and the London Symphony.

(See page 296 of the April issue, also Mr. Gerstle's letter on page 393 of the June issue. While the writer still holds to the opinion that this is one of the most remarkable of old-time recordings, one of the pioneers of the great recorded modern compositions of today—he agrees most emphatically with Mr. Gerstle that a new electrical version by the same conductor is to be eagerly anticipated. The only other orchestral work of Scriabin to be recorded, the Reverie, H. M. V. D-623 (1) Ronald—R. A. H., has been withdrawn from the catalogue and as yet has not be reissued.)

Some of the works which have recently appeared in outstanding recorded versions, and which are given current concert performances, are: Dvorak's *New World Symphony* (Boston People's—Mollenhauer, November 13; and Minneapolis—Verbrugghen, October 28); Schubert's *Unfinished Symphony* (Cleveland—Sokoloff, November 3); Debussy's *L'Apres Midi d'un faune* (Halle-Harty, November 24); Dukas' *L'Apprenti sorcier* (Cincinnati—de Sabata, October 28); and Strauss' *Ein Heldenleben* (Halle—Harty, October 27).

Dvorak: Symphony in E minor (From the New World).

Recordings: *Columbia Masterworks 77 (10) Harty—Halle Symphony; *Victor 6565-9 (10) Stokowski—Philadelphia Symphony; *H. M. V. D-1250-4 (10) Ronald—R. A. H.

(The new Columbia set is reviewed elsewhere in this issue. That of Sir Landon Ronald was mentioned on page 4 of the October issue—General Review. The Stokowski version was mentioned on page 18 of the October, 1926 issue; it is electrically recorded although it does not have the new "orthophonic" label. The list of recordings above supplants that given on page 295 of the April, 1927 issue—Recorded Symphony Programs—containing the acoustic versions by Harty and Ronald, now displaced by the electrical ones given above.)

Schubert: Symphony in B minor ("Unfinished").

Recordings: *Columbia Masterworks 41 (6) Wood and the N. Q. H.; Victor Arts Library M-16 (6) Stokowski and the Philadelphia Symphony; *H. M. V. C-1295-6 (6) Goossens and the Royal Opera.

(The electrical versions alone are given; for the others see complete list on page 249 of the March, 1927 issue. The new Stokowski version is mentioned on page 516 of the September issue—General Review. The Columbia and old versions are compared on page 35 of the November, 1926 issue.)

Debussy: Prelude—L'Apres Midi d'un faune.

Recordings: *Victor 6696 (2) Stokowski and the Philadelphia Symphony; *Columbia 67219-D (2) Klenau and Royal Philharmonic; *H. M. V. D-1128 (2) Ronald and the R. A. H.

(The electric versions alone are given. The new Stokowski one is reviewed on page 70 of the November, 1927 issue. The Columbia one is reviewed and the others compared on page 186 of the January, 1927 issue. There is also an excellent acoustic version by Whitemore and the Aeolian Orchestra, Vocalion D-02124.)

Dukas: Scherzo—L'Apprenti sorcier.

Recordings: *Columbia 67335-6-D (3) Gaubert and the Paris Conservatory Orchestra; Victor 55169 (2) Ronald and the R. A. H.

(The Victor acoustic version is now withdrawn. Gaubert's electrical one is reviewed on page 28 of the October, 1927 issue, and page 520 of the September, 1927 issue.)

Strauss: Ein Heldenleben.

Recordings: *Brunswick Symphony Series 1 (10) Strauss and the Berlin S. O. H.; Odeon 5108-12 (10) Mörike and the Berlin S. O. H.

(The Brunswick version was reviewed on page 71 of the November, 1927 issue, and in the Polydor pressing on page 139 of the December, 1926 issue. Mörike's set is reviewed on page 138 of the last-named issue.)

Asterisks indicate electrical recordings throughout.

The number in parentheses following the order number indicates the number of record sides containing the entire work.

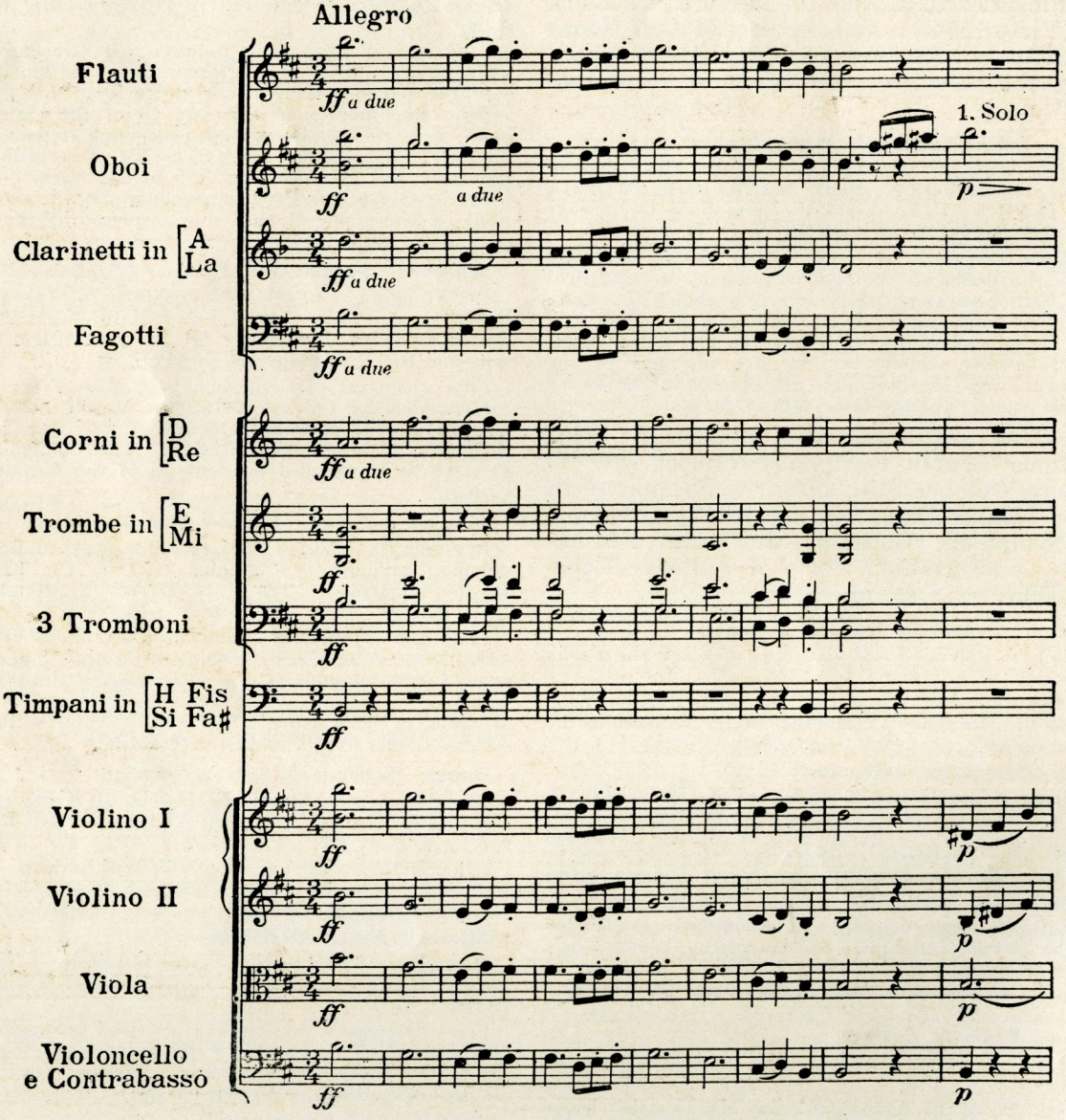
SCHUBERT'S SKETCHES

Explanatory Note

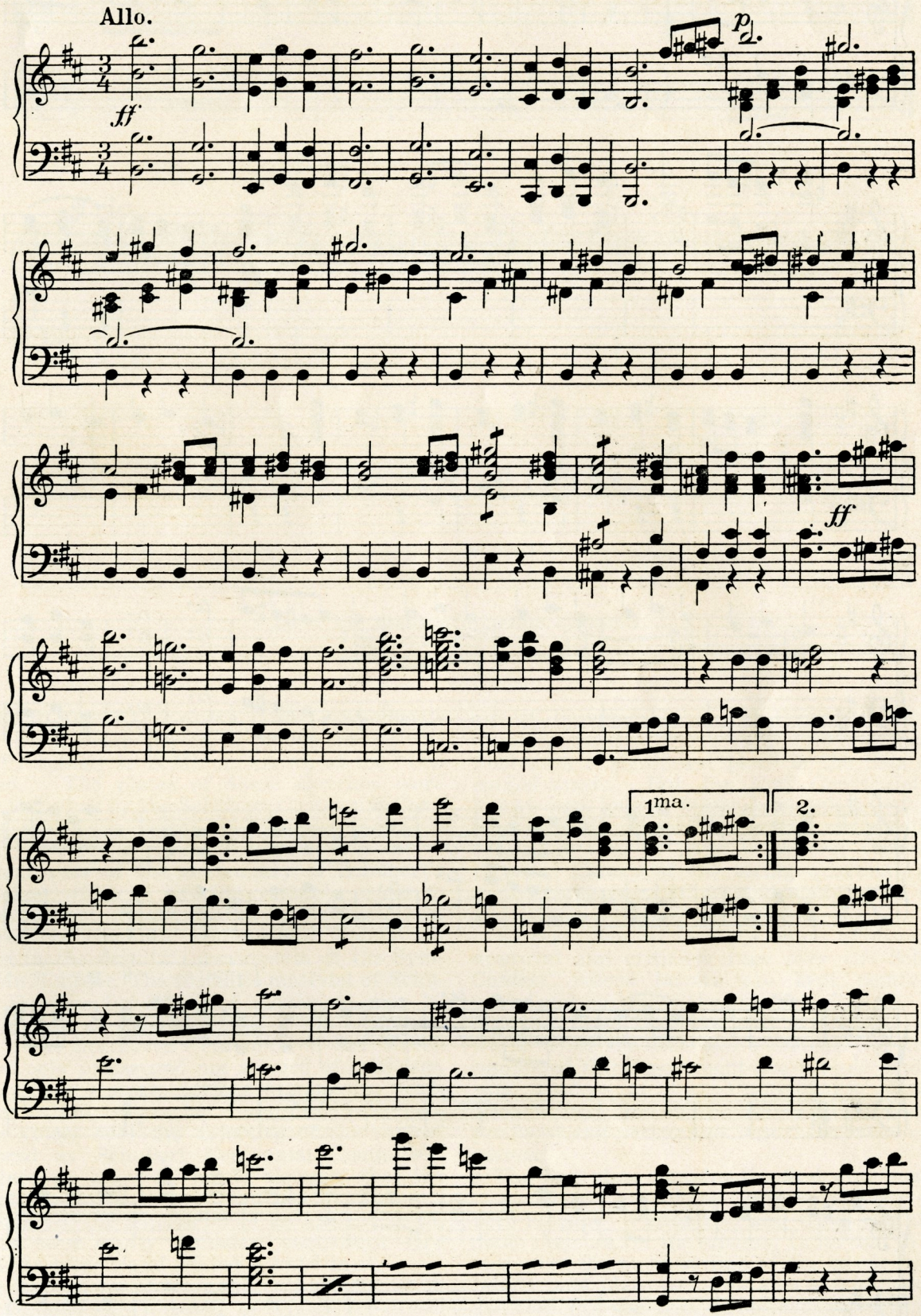
The two movements of the "Unfinished Symphony" were composed by Schubert in October, 1822. The first performance took place in Vienna on December 17, 1865, and was conducted by Herbeck who had accidentally discovered the manuscript at the home of Anselm Huttenbrenner, the latter being a close musical friend of Schubert's.

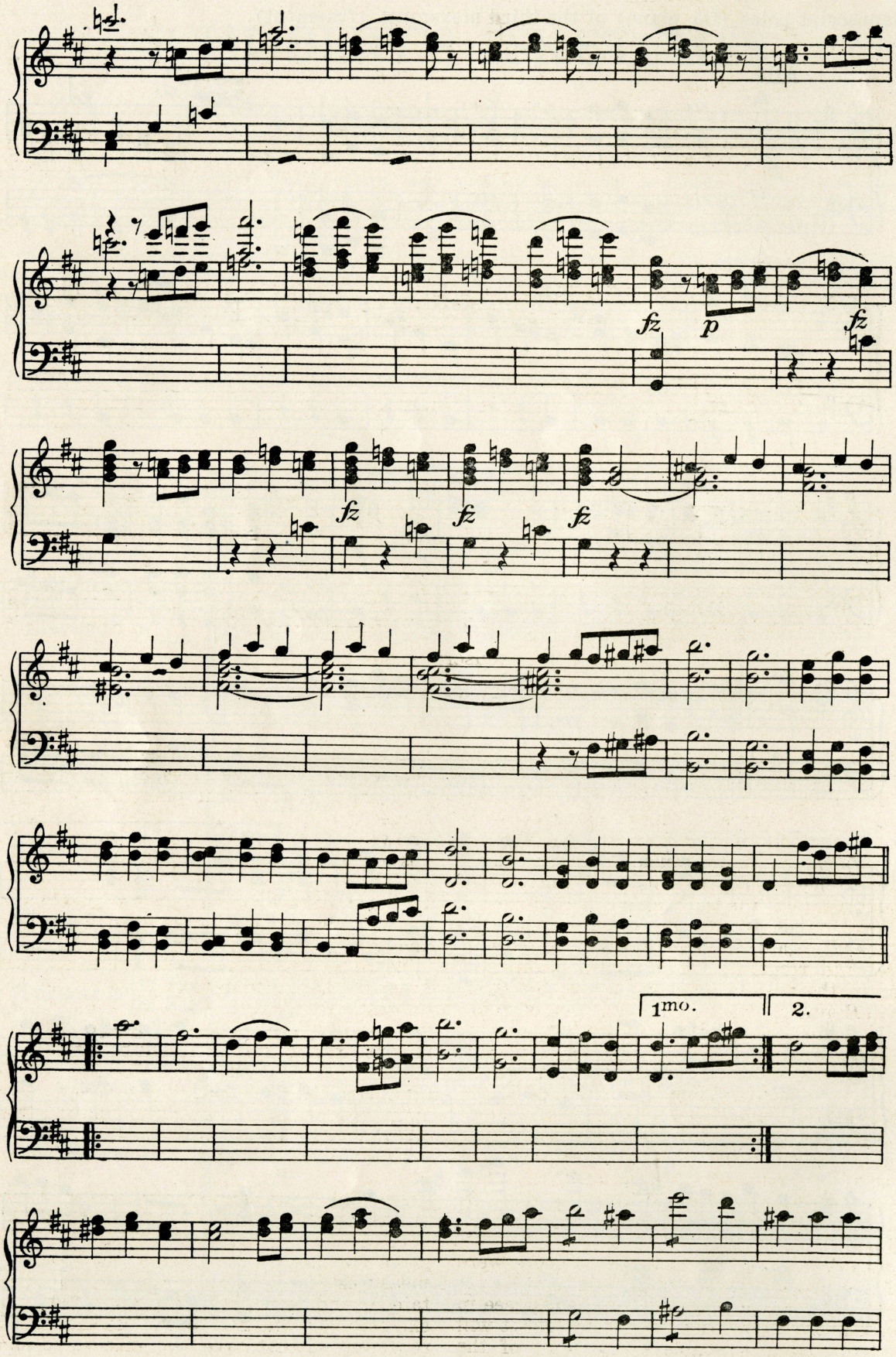
In addition to Schubert's manuscript notes for the first and second movement of this symphony, the Gesellschaft der Musikfreunde of Vienna, owns the manuscript of a third (Scherzo) movement which he retained a fragment. It ends with the middle portion of the Trio and apart from the first line for which Schubert has written the orchestration, it is a sort of manuscript note for piano solo.

The following nine bars of the third movement only have been orchestrated by Schubert.



Manuscript notes (for piano) of the third movement (fragment).

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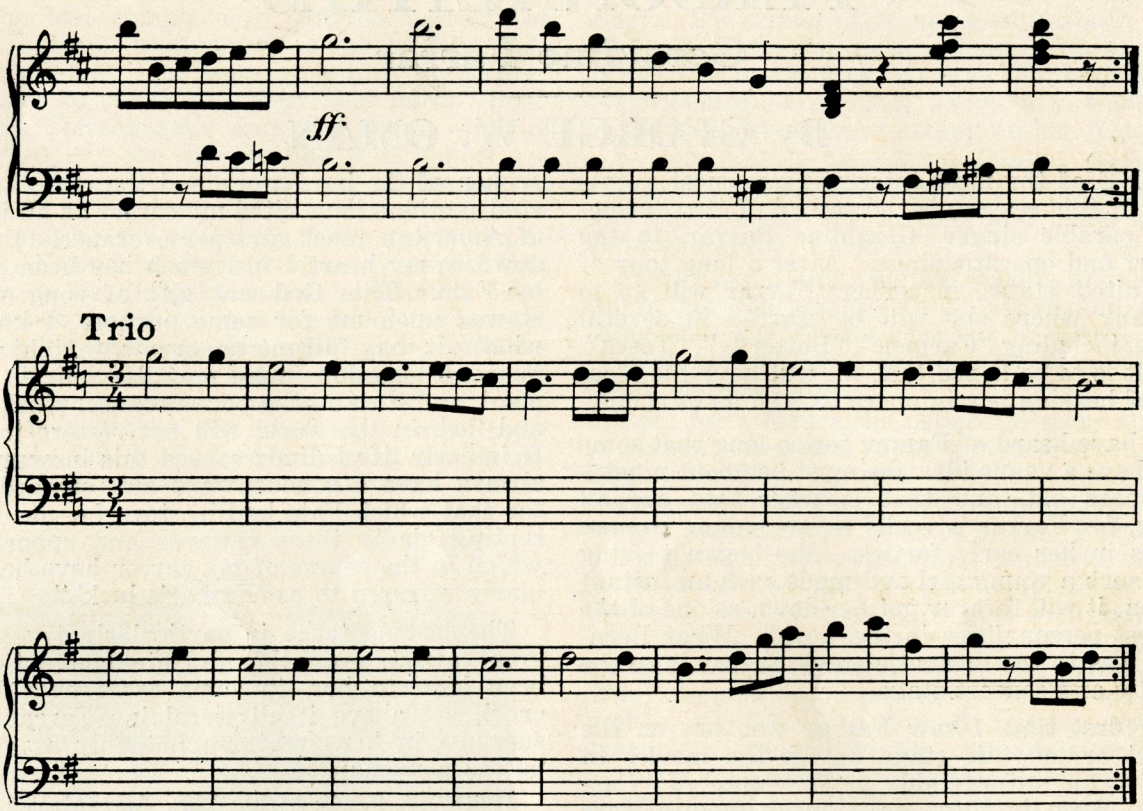

Here the manuscript ends abruptly.

REPRODUCED above are Schubert's sketches for the third movement of his Symphony in B Minor, known as the "Unfinished." The plates of these sketches were kindly loaned us by the Schubert Centennial Committee, which, as every music lover knows, is making extensive preparations for commemoration next year of the centennary of Schubert's death, and which is offering valuable prizes to the composer of a musical composition which best captures the romantic and melodic beauty expressed in the first two movements of the Symphony in B minor. The thematic material of Schubert's sketches for the third movement may be used, or not, at the discretion of the composer.

The great Beethoven Centennial of last March aroused only praise and not a word of criticism, but strangely enough, certain dignitaries, near-dignitaries, and others, have seen fit to raise protesting voices over the objective of the contest sponsored by Schubert Centennial Committee. But since we know by music histories that the attempts to finish the "Unfinished Symphony" have attained the popularity of an ancient sport, it would seem a pity if modern composers were denied the pleasure of taking a hand in it.

At any rate, we phonograph enthusiasts see in the Centennial only a reason to rejoice, for it will undoubtedly make available every work of the beloved composer that is suited for recording. From the Beethoven Centennial we received the almost innumerable recorded versions of symphonies, quartets, overtures, and sonatas that now hold such a significant place in the lists of recorded music. But for that Centennial who knows how long it might have taken before we possessed the Nine Symphonies electrically recorded, several of them in several versions; a recorded library of the string quartets rapidly approaching completion; and many other major and minor works of Beethoven?

So regardless of how the winds of discussion, approval and criticism rage over the Schubert Contest, record buyers are kept comfortable warm and happy by the thought of all the Schubert recordings that soon will be available. Meanwhile, while the composer's sketches for the uncompleted third movement are a topic of discussion, readers of THE PHONOGRAPH MONTHLY REVIEW may find it of interest to see them reproduced and perhaps to "try them over on their pianos."

The first plate contains the first nine measures of the projected scherzo, orchestrated by Schubert himself. Plates two and three contain his piano sketches for the scherzo, (note that in many measures the mere outline of the music is annotated), and plate four contains a few measures' sketches for the trio. The sketches given here represent all that have been discovered and there can be but little doubt that these are all that Schubert left.

PERSONALITIES

Geraldine Farrar

By GEORGE W. OMAN

ONE of the most interesting musical events of this season, is the return of that incomparable singer, Geraldine Farrar, to the concert and operatic stage. After a long tour of the United States, in concert Farrar will go to Germany where she will be starred in several operas, including "Carmen", "Butterfly", "Tosca", etc. It is to be hoped that we will have the pleasure of hearing her in opera as well as Germany.

We have heard of Farrar for so long that some of us have a vague idea she must be about ninety-five years old, and that is where we are all wrong, for Farrar is really a very young woman who is in her early forties. She began to sing when such a young girl and made such an instant hit, that it will forever put her down as one of the greatest personalities in the world. What Bernhardt was to the dramatic stage Farrar is to the operatic and concert stage.

The first time I saw Farrar was not on the concert or operatic stage but in the movies in 1915, in an unforgetable performance of "Carmen". Even in those days, when movies were not as highly developed as they are now, Farrar's striking personality, beauty and great acting made the audiences cheer, especially the fight between the cigarette girls, a striking and unforgetable incident.

Another striking photoplay she made shortly after this was "Joan the Woman". It was about 1915 when I started to collect records and among the first was some of Farrar's. Her voice on the records charmed as much as the pictures, and I have kept on collecting them until I have every one that she ever made and place them among the choicest in my collection.

Farrar's personality is so great that she can even transmit it to her records, and anyone playing the "Carmen" numbers, especially, cannot but help feel it. Take the following "Carmen" (Victor) records and play them over, listening carefully, and I promise you it will thrill you to the utmost.

"Near the Walls of Seville," "La bas dans la montagne", "Habanera", and best of all, "Voyons que j'essaie" (Let me know my fate). Her "Butterfly" records are exquisite and also that gem from "Mignon", "Connais tu le pays" with violin obligato by Kreisler. On the reverse side of this record is "Mighty Lak a Rose". The latter selections, I understand, are among her favorites.

In the first pages of Farrar's autobiography, you will find this wonder woman's great personality transmitted through her pen. In the first chapter entitled "My Life as a Child", she says: "I believe that a benevolent Fate has had a watch over me. Some have called it luck; some have spoken of the hard work and the many years of study; others have cited my career as an instance of American pluck and perseverance. But deep down in my heart I feel much has been directed by Fate. This God-sent gift of song was bestowed upon me for some purpose, I know not what. It may fail me tomorrow, tonight; at any moment something may mar the delicate instrument, and then all the perseverance, pluck, study, and luck in the world will not restore it to me. If in early life I dimly sensed this insecurity, yet always have I gone onward and onward, eager for that which Fate had in store for me, and accepting gladly those rewards and opportunities which in the course of my career have been popularly referred to as 'Farrar's luck'."

The last sentence is particularly true of this great artist, even though fate has not always been kind to her, in some cases even bitterly cruel, yet above it all Geraldine Farrar stands supreme in her greatness not only as a singer but as a woman.

Henry T. Finck in his "My Adventures In The Golden Age of Music" has this to say about Farrar, (One should say Farrar without the Miss or Geraldine in the same manner that we speak of Bernhardt and Duse,) "I have an amusing letter from her (Farrar) on this subject (her appearance in the movies). 'Carmen was the first public offering of my flicker repertoire. It caused a riot and greatly upset apprehensive Metropolitan subscribers. Fantastic stories were spread abroad that I assaulted chorus girls in the opera, due to malignant violence prescribed in the movie. That I chewed the ears of timid supers and slapped King Enrico such a resounding smack the audience gasped as it caused him to falter in his song and sputter maladictions. All pretty reading perhaps, but none of these charming inventions occurred. The same chorus girl yearly continued to be a zealous foil in the first act, chosen principally for a wealth of lovely hair which she could release at will for spectacular purposes. A substantial check at the end of each season whetted her enthusiasm and was never to my knowledge employed to defray hospital charges. The supers were not battered by fan, heel, or palm. As for my good comrade, Caruso, it never was possible to quarrel with him nor was there any reason for me to do so. However one may religiously remain within four walls silent and unseen yet a vivid spectacular figure for the news hound and the dull season publicity scout'."

As to Farrar's departure from the Metropolitan, Finck has this to say: "Next to Caruso in popularity was Geraldine Farrar. Beside him, she alone could be counted on to fill the house, no matter was the opera or the rest of the cast. She was the last representative of the Grau prima-

donna rule, which was doomed, but she was obliging; she had complacently limited herself for several seasons to seven or eight of her most profitable roles. She hoped to return the following season to two of her very best parts, Elizabeth in 'Tannhauser', and the Goose Girl in 'Konigskinder'; for this she had won, almost unaided the biggest of all succcesses of the season 1910-1911. This dream of a revival remained a dream, and as for Elizabeth, that was given to Jeritza. Friends of Farrar began to suspect that she was to be disciplined and humiliated when she was not chosen to open the following season, although her seniority, her rank, and profitableness to the management entitled her to that privilege. It was given to Amalita Galli-Curci, who told me herself that she accepted it unwillingly because she felt it belonged to Farrar, the Metropolitan's foremost artist since Caruso's death."

Geraldine Farrar

One day when my wife and I were lunching with Geraldine, she told us about other ominous things. Her contract was expiring. Theretofore, when that was the case, she had always been approached many months in advance for a renewal, but this time nothing had been done so far. Evidently her wings were to be clipped, but her employers did not realize what they were up against. Without waiting for their offer she flew to Boston with unclipped wings and told Charley Ellis that she was at last ready to accept his oft repeated offer for a concert tour. The contract was signed on the spot—a contract assuring her larger emoluments than even the opera had paid: and when Gatti came with his contract she quietly told him it was too late. Thus New York lost its favorite prima donna in the height of her popularity and glory. The scenes of frenzied enthusiasm at her farewell performances are indescribable. Used as she was to ovations, she was simply dazed and overwhelmed—breathless, as she afterwards told us, and almost unable to stand on her feet."

In 1924 Farrar toured the country from coast to coast in a condensed version of "Carmen". She was particularly fine in this, and made a most vivid and great "Carmen".

Farrar is not only original, daring and delightful in her fearlessness to go ahead and do the thing that she thinks best but is always ready to back up her belief and usually if not always, comes out the victor.

Take for instance the delightful story she tells on herself, when as a young girl in Melrose, Mass. During the May Carnival of 1894, when she was twelve years old, there was a pageant of famous women impersonated by local talent. Farrar was called upon to represent Jenny Lind and was told by the committee that she must sing Home, Sweet Home, but as she says, "I decided with characteristic disregard for the expected traditions to sing an Italian aria in Italian first. The prima-donna of my dreams would naturally dazzle her hearers with a selection in a foreign tongue, and then graciously respond to the clamorous multitude with a simple ballad. I had this stage effect quite planned in my mind, didn't know a word of Italian; but studied one song by myself from "Faust Siebel's song which Scalchi used to sing in the old days and one that is seldom heard now. My Italian may have been incomprehensible to a native, certainly it did not disconcert Melrosians; and my aplomo was richly rewarded by numerous recalls, just as I had dared to hope, and Home Sweet Home was given due seriousness. I was happy and excited; I was 'arriving' at last! Also I wore my first low necked dress."

Now who else but Farrar would have dared to do a thing like this? Finck says; "When I reproached her for having deserted music for the movies, even temporarily, she replied; 'I can truly say that I was inspired in playing Joan as I had been years before when you were so enthusiastic over my Elizabeth in "Tannhauser" '."

Farrar's records are numerous, some of them now out of print, and they are all of a very high average as far as singing is concerned and her interpretation, even if the subject in a few of them are not worthy of her great voice. Her "Carmen" numbers are exceptionally fine. The "Faust" numbers in which she joins voices with Journet and Caruso, personally I do not care for. However, two of the most beautiful records ever made by any artist in the past or at the present moment, cannot be equalled by her duets with Edmont Clement, in selections from "Mefistofele" and "Romeo and Juliet". The blending of voices is perfect and one can play them over and over again finding ever new thrills and beauties in them. The duet of Farrar and Clement in "au Claire de la lune" is also delightful. The Carmen duets with Martinelli and Amato are splendid. Another delightful record of hers is from "Don

Giovanni" La ci daren la mano. Hearing this record one wonders if it could possibly be the same singer. Counting the records that appear in the cut-out list, she has made about eighty. It is to be hoped that she will soon be re-recording and giving us everlasting records of her beautiful voice as well as her great personality. Her concert programs are as varied as they are interesting, including songs from Handel, Beethoven, Gluck, Schumann, Schubert, Franz, Loewe, Brahms, Mozart, Massenet, Greig, and many others.

PRIZE CONTEST

"The Sacrifices I Have Made To Obtain Good Records"

Have You Sacrificed Anything to Obtain Good Records?

Tell the story in your own way of what your record library, large or small, has meant to you, and send it to us. Literary considerations count for nothing; sincerity and sacrifice are the points for which the prizes of fifteen, ten, and five dollars' worth of records—of your own choice—will be awarded. Letters should be marked "Contest" on the envelope; pseudonyms or initials may be used if desired.

December 15th is the closing date, and no letter bearing a post mark later than midnight, December 15th, will be considered elegible to receive a prize.

The Judges for this Prize Contest are Mr. Harry L. Spencer (Manager of the Boston Branch of the Brunswick-Balke-Collender Company), Mr. James A. Frye (Boston Representative of the Victor Talking Machine Company), Mr. William S. Parks (Manager of the Boston Branch of the Columbia Phonograph Company), and Mr. W. E. Titus (New England Representative of the Okeh Phonograph Corporation). In case of a divided decision, the Editor of the magazine will cast the deciding vote.

Remember :mail your entry before midnight, December 15th, in order to compete for the fifteen, ten, and five dollars' worth of records of your own choice which are offered as the prizes for the best letters on the subject, "The Sacrifices I Have Made to Obtain Good Records."

EDITOR, SACRIFICE CONTEST:

Almost every sincere music lover who enjoys good records must feel that one of their greatest values is that of permanence, that he can play them again and again. It is this which I sacrifice to obtain good records. To be able to get even a few of the wonderful new releases, I must constantly sell or exchange my old disks after a few months or so of enjoyment. Through the record exchange I am enabled to hear many of the record masterpieces of today, but those of yesterday are necessarily lost to me. Would it be better to keep my favorites and miss so many new things? The choice must be made and the sacrifice involved is a hard way either way.

"EXCHANGE."

EDITOR, SACRIFICE CONTEST:

Limitation of available cash and also storage space keeps my collection down to small proportions and necessitates very careful consideration before obtaining new records. Every month or two I go through my collection and any discs that I have not used recently are turned out and sold second-hand to make room and part cost of new recordings.

Unfortunately this system is getting rather played out as I am buying better class discs than when I first started collecting, with the result that nearly all my records are permanent favorites.

The complete works, are the most difficult to decide on, when buying. What consultations with catalogues! What arguments over "best versions"! Bored non-enthusiasts jeer, and remark with horror on the prices I am paying; whilst dealers give vent to hollow groans when I approach.

But the pleasure that my set gives me when at last I get it is worth all that, and those opening chords never fail to thrill me as I open my score, be it for the first or fortieth time.

As to the sacrifice of other luxuries, it is at first a little hard to deny oneself those things that must be given up to make way for the new hobby; but after a time enthusiasm soon sweeps away all remembrances of them, and record bulletins are read with as much eagerness as newspapers were during the war. A point that has cropped up with the coming of the symphony albums is the question of time. I find it difficult to get many opportunities to play a symphony straight through and must therefore usually give up a complete evening as I am, as a rule unable to start until 8 p.m. I think it would be a mutual help if gramophiles on both sides of the Atlantic were to exchange news and topics of our hobby. I for one, should like to get in touch with a fellow enthusiast in America. With best wishes for your fine magazine.

Royston, Herts, England. HAROLD A. COURSE.

EDITOR, SACRIFICE CONTEST:

Wherer I was born and brought up there was no music to be heard—until my father bought a Victor—one of the old ones with a horn. He bought it just a little before my memory began to function—so that, after all, my first statement is not quite true.

He had good taste, my father had, and I still have most of his records. Thus I came to be familiar with a great deal of the best in music—even including movements of symphonies; such as orchestral recordings were in those days. And thus it happened that I became seriously interested in music, and am studying now with professional aims.

My enthusiasm for records has never died—I oughtn't to spend my money for them now, but I do—even when I have to cut down my meals in order to do so. This is no small sacrifice for one of my appetite.

I can't afford the wonderful symphonic recordings which are being made today and I haven't even a good machine, but I enjoy it all the same. This is about my only extravagance, and I do think it might be a worse one.

I like to get the records that other people don't have, and I specialize, to a certain extent, in German Lieder, Chamber Music and Wagnerian scenes.

It is a fascinating game, but an expensive one, and an endless one, and part of its fascination lies in the fact that I have to wait for what I want.

Brooklyn, N. Y. P.L.M.

EDITOR, SACRIFICE CONTEST:

My sacrifice is no longer made since the magazine was started. The utterly stupid dealers of my city infuriate me to such an extent that I long ago discontinued the purchase of records in shops and order them by mail entirely. Before THE PHONOGRAPH MONTHLY REVIEW I used to sacrifice a good deal of money in buying works I did not care for; now, guided by its advice, I am able to know pretty surely just what I'm getting.

T. C. A.

EDITOR, SACRIFICE CONTEST:

I have learned of a lot of new sacrifices through your contest; evidently there is much that is new under the sun! But the old, ordinary, every-day ones are still pretty hard to make. I love mechanical perfection in records, yet not one out of ten discs in my collection are new when I get them, having been played by every kind of horse-shoe nail. The only

way I am able to get a few records is to buy them at second-hand; they are better than nothing of course, but the sacrifice of enduring nicks and scratches is a hard one for anyone who loves perfection and clarity as much as I do.

D. J.

EDITOR, SACRIFICE CONTEST:

The conclusion of the letter in last month's issue by "Adam Pfuhl" strikes me as giving food for thought. Its facetiousness does not destrop its value. After describing his harrowing trials in getting his records and his being "thrown for the loss of one year", he remarks that he would never think of playing now one of the records he acquired at such cost! I am afraid that he reveals in a joke a fault that many enthusiasts never realize they have. Which gives me occasion to describe my own sacrifice, made after thought over just such cases as "Adam Pfuhl" exposes. My sacrifice in obtaning good records is not financial: I do not work overtime, or sell cherished possessions, I make the hardest sacrifice of all; carelessness and hastiness. I look upon my record purchases as investments, and choose them as carefully as I would my bonds. I buy few disks, I drive dealers to desperation, and I spend a great deal of time in the study and choice of such records as I feel worthy of adding to my library. Consequently, my records are still played and are still enjoyed and I derive greater benefit from my phonograph. Carlessness should be sacrificed for efficiency by every music lover worthy of the name.

"NODAM PFUHL."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A little less than two years ago, just prior to the Christmas season of 1925, I became interested in recorded music. Since then I have made an honest effort to collect. The effort is not always pleasant, but extremely interesting because of the results which accrue.

My wife in not especially interested in classical music. She thinks too that from 50 to 100 records for the talking machine are sufficient. She does not care for a symphony; and detests a string quartette absolutely. Yet I would not swop horses. We are both home-loving; and get along famously. There is no boss in our home.

To collect records of good music I forego lunch and cigars absolutely; and walk 49 city blocks to my work every morning, i.e., from my residence to 9th and Market Sts., Philadelphia. Doing so allows me about eighteen dollars monthly for records.

My collection so far comprises about 500 records. Probably 50 of them are still in the office. Quite a number of them I have never heard. Gradually, very gradually, I unfold them.

I do not mean to be arbitrary. When I play a major work, one movement is played at a time. In building up a collection, I have to educate my wife musically, as well as deny myself essentials personally.

I am now approaching my 45th birthday. I intend to add to the collection as rapidly as I am now doing up to my last days. The collection of books at home comprises about 1300 volumes. The collection of recorded music will be very much larger, I hope and believe.

Philadelphia, Penn. M.M.

EDITOR, SACRIFICE CONTEST:

I am not attempting to compete for a prize with this letter, but perhaps it may be not unworthy of inclusion in your rinted lists. Theoretically I have never sacrificed anything to obtain good records: I have a large library to which I add regularly by the simple method of checking off works of appeal to me upon the monthly bulletins my dealer sends me. I have a regular budget, of course, but it is more than ample for my needs, as I have always got every record I really desired. Yet perhaps I have sacrificed more than I thought. I see now, by reading the letters published in this contest, what deprivation and extra work and real sacrifices so many enthusiasts have made—and what real joy and added pleasure they derive from records earned at such cost. Is the music everything, after all? I begin to think not. The greatest pleasure is due in no small part to all that has been put into record beside the notes. A record toiled for, sacrificed for, is infinitely more dear than that obtained without thought or effort.

"ONE WHO HAS MISSED SOMETHING."

Needle Test Reports

(Continued from the last issue)

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I will endeavor to give you my impression of the results obtained from using the Euphonic and Symphonic outfits which you supplied me.

First—just a short description of the equipment which I used. I have a Columbia Viva-tonal machine of the $300.00 type. This machine is placed in the corner of the room as indicated in the attached diagram. This room opens into another room and the machine is so placed, that it faces the opening.

While I played a large number of records with needles of several different types, including the Euphonic and Symphonic, I tried to make my comparison on:

Columbia No. 67335-6—The Sorcerer's Apprentice.

Columbia No. 50047-D—Aida Grand March, by the new Columbia Symphony Orchestra.

Victor No. 6650—Mignon-Overture, by the Chicago Symphony Orchestra.

Columbia No. 4231—Salut D'Amour, On the Liberal Jewish Synagogue Organ—London.

Zonophone No. 2865—Valse Triste, played on the grand organ.

The last two records mentioned, have been imported from England.

First, it was necessary for me to alter the Euphonic and Symphonic Grips because of the fact that the reproducer on the Columbia machine normally sets at a rather sharp angle. When I first purchased my machine, I changed the reproducer so that the needle made contact with the record at a 52 degree angle. The Euphonic Grip is made for a reproducer set at a 45 degree angle, therefor, in order to have the needle set in the grip with the shortest amount of point protruding, it was necessary to grind off a portion of the nose of the grip as indicated.

In changing the Symphonic Grip, it was necessary to grind off a little at the tapered end in order to use the needles in the loud toned position and still have them set well up in the grip. With these sundry alterations, with the motor turntable checked as to speed, I began my test.

First taking "The Sorcerer's Apprentice" records, I played them with the Euphonic outfit. These records I had just received and therefore had never been played (to my knowledge) before. Placing myself as far away from the Viva-tonal as I could get, I was surprised at the volume and the clearness of the tone I got. All of the little shadings, and this Dukas number is full of them, came out as though the original instruments were in the room. Of course, this statement is modified by the fact that phonograph music still has that "reproduced" effect. It hasn't yet become "perfectly natural".

By way of comment on lasting qualities, will say that while I am practically uneducated in the theories of phonograph manufacture and tone reproduction, I still have the idea that there is something wrong with the way tone arms and sound boxes are mounted. On my Columbia Viva-tonal, when the sound box is placed on the outer record groove, the needle is held in such a way that it sets partly across the record groove. I should think this needle should set, or folow absolutely straight in the groove. However, it is impossible to do this since the box is controlled by the pivoting point of the tone arm. As the sound box moves across the face of the record and comes nearer the center of the record, the position of the needle in relation to the center of the groove is better, so there is no "cross-wise" pulling. The condition I have spoken of, to my mind, allows the point of the needle to dig into the side of the groove while part of the body of the needle will track, perhaps a tiny bit, on the upper edge of the groove. It all depends on the degree of misalignment, and this degree of misalignment decreases on our standard machines as the angle of contact with the record decreases. In other words, there is a greater tendency for the needle to slough across a record with a 45 degree angle sound box than there is with a 60 degree angle sound box. I have investigated a number of machines and notice the Victor Ortho-

phonic has a much steeper needle contact with the record than the Columbia. I also notice that it appears that the new Columbia Electric Pick-Up has a very steep angle. I would say, if anything, steeper than the Victor Orthophonic or Electrola. Of course, this steel angle will permit the point of the needle to get deeper into the record groove, also it is going to produce more surface noise and undoubtedly do quite a bit of cutting of the record. The angle of 45 degrees should be very kind to the record as far as cutting is concerned, except that it will cause a needle to dig into the side of the groove, especially when the record is started.

It seems to me that Edison has the right idea in the way he mounts his sound box. The matter of driving the sound box is merely necessary because of the way the grooves are laid on the record. If a lateral type of record groove was made, it would not be necessary to drive the tone arm as Edison does. It is the position the tone arm is mounted in that seems to cause the needle to follow directly the groove in such a way as to not damage or cut into the side of the record groove.

Perhaps this letter is entirely too long to say what should be said in a few words—that is—I think the Symphonic and Euphonic needles are great and like the Euphonic the best—everything considered.

I want to thank you again for your kindness in supplying me with these outfits and I am really sitting at the feet of the folks who are contributing to your publication and "The Gramaphone" which I secure from England.

Very sincerely yours,

Kansas City, Mo. NOBLE D. GILKESON

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Playing the record "The Sorcerer's Apprentice" through a couple of times with both the Euphonic and Symphonic needles, I switched to the Columbia soft needle and while the volume remained about the same, there was an absence of definition. In other words, I lost some of the fine shadings and the little tones that were used so neatly to depict the movements of those phantom things which are so necessary to the art of the elfish world.

It is perhaps nonsense to continue with a description of this kind because anything further said would be a mere repetition.

Taking the Aida record of the new Columbia Symphony Orchestra, because it is a real brilliant recording, I found that the Symphonic and Euphonic needles handled the volume equal to the Columbia soft or medium and the tone was much better. The roll of the timpani was really the most realistic part of the whole record.

Going through the other records that I mentioned, just helped convince me that we have been missing a great deal in this country by not having needles like the Euphonic and Symphonic.

The Zonophone grand organ record of the Valse Triste is an exceptionally delightful record as the bass (pedal) notes are very good. They don't boom out like there was nothing in the organ but pedal pipes, but they take their proper place in relation to the other stops used. This is a point that has been quite over-done recently—that of emphasizing the bass too much.

In deciding between the Euphonic and Symphonic needle, I would say that the Euphonic would have the best of the argument. As far as I could determine with the use of a small reading glass, the Euphonic needle is somewhat more slender and the pointed section has a more gradual taper than the Symphonic needle. Naturally, the smaller needle and the finer point is going to make records last a great deal longer, also will sound the overtones much more satisfactorily. The Symphonic needle is just a little closer to the type of needles we have been having in the United States, though it is a tremendous improvement over them.

As far as the lasting abilities of the needles are concerned, will say it is really marvelous in comparison to some of the semi-permanent needles sold by prominent phonograph manufacturers in this country—there really is no comparison.

In looking at the Euphonic needle with the reading glass, it showed practically no bend at the point and what little did exist, perhaps was due to a little roughness in handling—maybe dropping the sound box just a little bit too heavily on the record.

Also, there is less surface noise even when on records that have been played only with American needles. I have quite a few that have been played only with Tungston and am sorry to say some of these records have developed bad places in them.

All in all, I feel enthusiastic about these needles and hope your Review will contain information as to where they can be secured in the United States in a very short time as I do not want to use any more of the larger American needles on my records.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Euphonic Grip is surely a good thing and I am delighted with the splendid results obtained with it. I have been using Graysteel extra soft tone needles, clipping them to the length of the Euphonic needles and changing the needle for every record, as I have been afraid to use the Euphonic needles on my rare records, according to instructions—"Each needle to play 20 records". Would very much like to get some expert advice in regard to using one needle on so many records. In using this grip we get clear distinct reproduction where using an ordinary needle there would be more or less of a blur.

We are glad they are obtainable in this country, as I am sure all "our friend collectors, will hasten to get one after hearing the wonderful results.

Yours very sincerely,

Los Angeles, Cal. LESLIE H. ELY.

At Jethou

THROUGH the kindness of Mr. Cristopher Stone, London Editor of *The Gramophone*, we have been given the desired opportunity to reprint the accompanying scene of the "holy of holies" of the phonograph world—the studio of Mr. Compton Mackenzie, Editor of *The Gramophone* and the virtual founder of the phono-musical movement which has attained such proportions today. As well known as he is in the literary world, where his novels have won him a high and normal place, Mr. Mackenzie is best known—to lovers of recorded music at least—by his untiring work with the first publication to be devoted entirely to the phonograph and with the National Gramophonic Society, through which he has made some of the rarest and finest treasures of music available on records and also stimulated the manufacturing companies to devote the attention to chamber music which they are devoting today.

The work *The Gramophone* and The National Gramophonic Society has done for recorded music is inestimable; they were the real pioneers and it is a true pleasure for us—to whom their ex-

Mr. Compton Mackenzie's Studio at Jethou

ample has provided so much incentive and encouragement—to pay a bit of the tribute that is rightfully theirs.

It is also a pleasure to chronicle the courtesy and kind attention Messrs. Mackenzie and Stone have extended to us—their "American Cousins". It was recently our privilege to send Mr. Mackenzie a set of the new version of Brahms' First by the Philadelphians, prompted by the opportunity given us by his expressing the wish to hear what the American recording directors and orchestras could do with the orchestration of Brahms. In the Editorial in the Current (October) *Gramophone,* Mr. Mackenzie states that these records "not merely surpassed my expectations, but almost persuade me into using that much misused epithet—epoch-making. Whether we regard the interpretation, or the playing, or the recording, this set of discs stands at the moment at the greatest achievement of the gramophone. I feel a genuine sorrow for people who have not yet heard them." Surely this is tribute enough to satisfy even the most arrogant anti-Britisher that the lack of broadmindedness can not be laid at England's door. We Americans are perhaps unduly proud of such achievements as this Brahm's Symphony; we trust that when the day comes when we can point to a phonographic standing equal to that won by Great Britain, we shall remain as modest as they have over there. We trust that we will be able to return in part the invaluable works we have received from across the water and which have done such yoeman service in establishing a solid foundation for the phonographic movement here.

Our best wishes are extended to Mr. Mackenzie and his colleagues both for this Christmas season and for many more successful seasons with *The Gramophone* and the N. G. S. May the good work go on forever!

Announcement

The Xmas issue of THE PHONOGRAPH MONTHLY REVIEW, dated January 1928, will be published on December 22. Phonograph Society Reports, Letters for the Correspondence Column, and all other material for this issue should reach the Studio by December 15th (which is also the closing date for Prize "Sacrifice" Contest).

Please remember that our new address is 47 Hampstead Road, Jamaica Plain, Boston, Mass.

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, *47 Hampstead Road, Jamaica Plain, Boston, Mass.*

EDITOR, PHONOGRAPH MONTHLY REVIEW:

During the past year, several little points have cropped up in your magazine relative to needles, record material, needle angle, etc., and now take this opportunity of writing you, as to my experience on these various little points. First, needles. I have tried everything from a pin to a nail, including bramble thorns, and until I purchased a few weeks ago, the Brunswick Electric Panatrope, have adopted the Euphonic Needles and grip. I voice with Captain Barnett, as to the burnishing qualities of these needles, plus less record wear and increasing definition. Records I purchased four years ago, and used continually are immeasurably superior to new. Of course, I released the weight of my soundbox, and corrected the needle track alignment. Alas, I cannot use these needles in my panatrope, as the grip is too short for the needle socket. However, I am expecting a shipment of a new electric chromic needle, made by Edison Bell of London, England, upon which I will be pleased to give a report of my findings.

Now as to surface of records. First, I must emphatically state that as both recording and reproduction has now reached such a state of perfection, we must one and all absolutely insist on an absolutely quiet surface. I know Euphonic needles reduce surface noise considerably, but when I hear the opening drum beats of the Siegfried Death Music, I want absolute quietness until that second note of the drums appears. As it is, I hear a faint noise as of a distant waterfall. The other evening, I played over again the Beethoven Quartet, Opus 18, No. 4, (Columbia). It was a perfect delight to hear that beautiful slow movement, soft as it is, without any surface noise. In my collection I have American Columbias, (I think Canadian Columbias are actually made in the U. S. A., although not sure) Canadian and American Victors, English H. M. V., English Parlophones, English and American Vocalion, American Odeon and others. Out of all these, only one is absolutely silent, namely Columbia, then come English Parlophone and H. M. V., closely followed by Canadian and American Victors and English Vocalions. I am very sorry to say that Brunswick seems to be by far too noisy. If one company can give a silent surface, why not the others? Another very important point, namely centration of records. Most of the standard makes are quite O. K., but Columbia is an exception. It beats me why they should be so haphazard in their centering of records, while expending such wonderful care in their surface.

Now as to price of records. I now deal with Canadian prices principally. Columbia and Brunswick prices are the same in Canada as the U. S. A., but Victor are far more expensive in their "Red Seal" class. Victors that are $2.00 in the U. S. A. are $2.50 here. The recent Schubert Trio (by the way an English recording) is $3.00 a record. Now if these "Red Seal" celebrities were really a better record than the other makes, I would not object, but Victor has yet to find a more beautiful recording than the Columbia Siegfried Idyll and the Seven Quartet Series, on the Brunswick Toscaninni record of the Midsummer Night's Dream, likewise, in their own lists, are the Philadelphia Orchestra records better than the Coates Eroica in the Fire Music and Death Music of Wagner. Yet these last sell at $1.50 in Canada. Likewise, how is it that the Casse Noisette Suite is issued in England at approximately $1.50, and yet in Canada at $2.50, for material and labor is just as expensive there as here. In closing, I would like to hear of your findings or of anybody else as to the Electric Panatrope, but while in this latter point, I might say, that I found a little phrase of four notes in the slow movement of Beethoven's Seventh Symphony that the Brunswick Cortez and Victor Credenza failed to reproduce. After finding which, I hunted up a miniature score to make sure the Panatrope was not deluding me.

Montreal, P.Q., Canada. BEDFORD R. THAEKER.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Open Letter to "S. K." in "Vories'" Recorded Remnants for last month anticipated a few lines of my own I was planning to contribute to the further musical education of that gentlemen, who has recently displayed a most commendable willingness to redeem both himself and his fellow dealers in the eyes of music lovers. It is perhaps fortunate, however, that "Vories" was more prompt than I, for I could hardly have hoped to express as concisely and in as kindly a fashion what would have been in essence much the same advice. Mason's "Appreciation of Music" is an excellent recommendation for every musical novice. In addition, I might suggest the reading of current musical magazines and an elementary book on the orchestra and its instruments. Also to augment THE PHONOGRAPH MONTHLY REVIEW's information by that of "The Gramophone". I shall share the general interest that everybody feels (I am sure!) in waiting to see how "S. K." comes out. Will he give up the task in despair and go back to his jazz, or will the new tolerance he is coming to feel towards serious music broaden into a new understanding? Try your best, "S. K."! You can do a lot to give phonograph "nuts" a more kindly appreciation of your fellow dealers, as well as to open up to yourself undreamed of avenues of the truest pleasure in the world!

Perhaps Mr. Fisher will forgive me for taking an occasion to criticize mildly one omission in his otherwise excellent Recorded Remnants. I refer to the disappointing lack of information about phonographic conditions abroad, and particularly on the Continent, observed during his recent trip abroad. A prominent enthusiast like Mr. Fisher and a musician of his experience should surely have many incidents that would interest his readers. I realize that his business must take up a great deal of his time and energy, but then—we're all busy! Many record buyers are looking to Mr. Fisher for information on foreign conditions and he is under some obligation to them to write on what he has seen and learned. Mr. Gannon last month gave us a variety of interesting and useful information, particularly on the various leading German singers of the day, but "Vories" should come to the front with similar "Meanderings". I trust that he will not think me impertinent in venturing upon this criticism; I do it because I realize perhaps better than he does the interest and anticipation with which readers of the magazine await more information from him on the conditions which he has had the opportunity to study at first hand.

Another thing in the last issue of the magazine that I noticed with a great deal of interest was the mention of the Editor's visit to Philadelphia and especially his remarks concerning the H. Royer Smith Company of that city. It is a pleasure to see a dealer as progressive and as far-sighted, as I too can testify Mr. Smith is, receiving due credit for his achievements, but I am sorry that in mentioning particular salespeople, Mr. Johnson didn't speak of a young lady in his store (a Miss Adams, I believe) who has always impressed me as one of the best informed salespersons in the phonograph business. Whenever I am in Philadelphia, I do not fail to drop in at Royer Smith's for odd or special records that I am unable to obtain elsewhere, and I am glad to say that my most exacting demands are always fulfilled.

As far as I understand, Mr. Johnson's trips do not take him beyond New York, Philadelphia, and Camden, but I am glad to say that I have come across dealers in other parts of the country to whom one can give equal praise as that given to the Smith Company. Lyon & Healey's in Chicago (Miss Cross is the very efficient record manager); Sherman & Clay's in San Francisco; Thearle Music Company in San Diego, are but a few of those that might be mentioned as having developed their service to meet the demands of the new epoch in the phonographic-musical world. It can never be repeated too often that, of inherent necessity, *salespeople must know what they are selling.* Messrs. Johnson, Fisher, and other leading enthusiasts have been advocating this from the very beginning, and now they are coming to see it gradually going into active operation. I hear that the Victor Company is starting a monthly demonstration plan for its salespeople, by which each month's releases are demonstrated and discussed. I sincerely trust that demonstrators can be obtained who will infuse the salespeople with true enthusiasm and knowledge. If this is done (and it *can* be done!), what unlimited good it is going to do,—both musically and financially. It is not only advisable and imperative from a musical standpoint, but it is also sound business.

Inefficient dealers should be an anachronism in this day, when celebrity records are no longer a drag upon the manu-

facturers, but a profitable source of income. Inefficient dealers are as out of date as the cylinder records and exterior horn machines—far more so, in fact, for these were fine things in their day, but the inefficient dealer has always been a disgrace. The same reconstruction of sales methods must take place (is taking place) here that did in England. I have Mrs. Imhof's own words for the fact that she doesn't hire salespeople for their good looks, fluent sales talk, extreme aggressiveness, and the like, but that they are picked from the ranks of enthusiasts themselves; consequently they can fully understand and appreciate one of the so-called "nuts" when he comes into the store to buy good music, not to have a musical ignoramus foist off some unmusical trash upon him.

I wish that all proprietors could say as much; usually they are more at fault than their inefficient help, because they and not the people they hire, are responsible in the long run. It disgusts me to hear one of those famous and ignorant dealers talk about the "good old days". It is known for a fact that all the leading phonograph companies are putting out more merchandise now than they ever did in the so-called golden days. One of the leading Victor officials assured me that his company was enjoying an approximately twenty-eight per cent. increase in output over the previous high water points in the history of the company. I haven't any figures at hand for the Brunswick, Columbia, and Okeh companies, but I understand that their experience is similar. The beginning only is being made: these are the "good new days", and it behooves the dealers to adapt their business methods to meet the new conditions. Now the success of the phonograph is not (as it was before and as that of the radio still is) partly due to novelty. Its merits are solidly musical and technical ones. The latter alone make the phonograph a great macine; but the former make it a medium of art. The two can't be divided, and the dealer who leaves the artistic factor out of consideration is going to find his error, and in short order, too!

Think of the hundred and more millions of people in this country, and then remember that twenty-five per cent. (at least) are interested in music—and the better music—today. Pick up any musical magazine and read the truly amazing lists of concerts by symphony orchestras, opera companies, choruses, instrumental ensembles, soloists, etc.; never before was so much music available or so much interest evidenced in it. It is ridiculous to suppose that the people who are learning to appreciate the best music in concert are going to be satisfied with tenth-rate stuff on the phonograph: that is why the lists of concert goers and record buyers were never entirely congruent in the past. But now the best music is available on records and no ignorant dealer can hope to dam the flood by trying to retain his old methods and his old notions of what sort of records "sell."

The companies are giving us the best that is available, there can be no doubt about that. And it only remains to remove the old—and not entirely unfounded—prejudices of music lovers who have not given the new phonographs and records the chance to prove their musical worth. It can't be done by demonstrating records of the old mediocre stuff; it must be done with the new and meritous works. A dealer who plays to the public the new Brahms First Symphony, Debussey's Iberia, Strauss' Hero's Life, and Mascagni's Easter Hymn (to name but one work from each of the leading companies) will win over converts to the phonograph by the dozens,—and will sell records by the hundreds.

And, to end on a note of optimism, dealers *are* playing such works outside their shops, and the prophecies made above *are* being fulfilled. Those "die-hards" of the old regime had better wake up while there is still time!

New York City, N. Y. EDWIN C. HARROLDS.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The argument between Mr. Fisher and Mr. S. K., which has succeeded in drawing in also the mysterious "Edwin C. Harrolds", has been the source of no inconsiderable pleasure —and also value—to me. I dislike to intrude upon a battlefield which is already well occupied and the scene of lively enough action, yet I cannot help believing that vials of wrath should be poured down upon the heads of certain mistaken dealers and the enthusiasts alone. If the time has come, as it should come, when it is possible to speak out against tendencies which are wrecking the phonograph music incalculable harm, then I, too can keep silent no longer, and must point out and denounce with the full force of my power a certain attitude on the part of certain manufacturing company representatives which to me respresents the most serious and the most disgraceful blot on the phono-musical standard today.

Accustomed, like "Mr. Harolds", to the intelligent and gentlemanly treatment both amateurs and dealers always receive from representatives of the British Gramophone Companies, the conduct of some American ones is both highly disappointing and highly disagreeable. On the other hand, my experiences with American enthusiasts have been of the most pleasant, and those whom I have met at meetings of the New York Phonograph Society, typified by the President, Mr. Gerstle, have been practically without exception men and musicians of the very highest type. As to the reputed musical ignorance of many American dealers, I cannot venture an opinion; I have patronized one New York dealer exclusively, the excellent shop of Mr. Marconi at 126 East 59th Street, and having invariably received the most satisfactory and competent service, I have seen no reason to go elsewhere.

But S. K.'s disgust at the conceit and actions of the very disagreeable and obnoxious type of enthusiast whom he described in your columns for August, is quite equalled by my own at the actions of a representative of a leading company which prides itself—and quite justly too— on its artistic endeavors. I have met many of the "good-fellow" type of manufacturing representatives before, and while I strongly believe that their lack of musical knowledge prevents them from doing their companies any adequate service in the sales of all records except the popular and dance disc, still I must admit that they were most pleasant and agreeable gentlemen, who made no pretensions to knowledge they did not have and who seemed sincerely anxious to learn more about the vast treasure house of musical masterpieces which had been slipping through their hands quite insensate to their value.

My surprise can be imagined then upon meeting a totally different type; one whose knowledge was still more non-existent, and yet who had the audacity to flaunt a second-rate musical text-book and cooly declare, "Watch me palm off this d--d highbrow junk on every nut in the country!" His conduct, resembling that of the cheapest "bucket-shop" operator or old-fashioned book agent, upon this occasion was no isolated incident, for I took pains to meet him again several times, not one of which found him in a condition that did not all too evidently betrayed the fact that his lack of musical knowledge was more than counter-balanced by his familiarity with the bootleggers and "speak-easies" of the metropolis. As a Britisher of long residence in this country, I am perfectly well aware that a certain breeziness and easy familiarity among many people here is by no means as crude or impolite as a stranger might imagine at first glance; but there are obvious limits which can be trespassed.

Upon remarking upon this person's vulgarity to a friend of mine in the trade, I was further astonished to see him shrug his shoulders and remark that there were plenty more of the same sort, many of them,—including this particular example —entrusted with work of the most important sort. What can the companies be thinking of to employ and apparently endorse such representatives and such conduct? They are a disgrace and a stumbling block to the whole movement! Yet I understand the companies are stressing the importance of dealers employing capable, musically-trained salespeople, and are even establishing training schools for such tradespeople. I sincerely trust that the first pupils in such schools will be their own representatives of the type I have described, and that failure to learn the elementary principles not only of music and salesmanship, but also of decency and gentility will result in speedy expulsion both from school and company.

I feel most strongly that here is a danger far more insidious and far more harmful than any that has been pointed out before. In the rank and file of the movement there can be some excuse for undesirables creeping in, but to endure such persons in posts of prominence and responsibility is impossible by all music lovers whose good taste extends also to matters of personal and business conduct.

New York City, N. Y. "A LOVER OF GOOD MUSIC."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the October number of the PHONOGRAPH MONTHLY REVIEW, your Editorial Column states that the La Scala Chorus records are not being issued by "His Master's Voice" in England. It is true that the "Anvil Chorus" and "Soldiers'

Chorus" disc has not made an appearance yet, under the "H. M. V." label, but on looking over the recent supplements of "H. M. V." records (which I receive regularly) I find the following La Scala records have been issued: April, 1927—Cavalleria Rusticana and Pagliacci choruses (same as the record reviewed by you in the September number, Victor 68822). I might also add that the "Die Meistersinger" record (Victor 68824) was also issued this month in England (April).

July, 1927—2 selections from Act 2, Scene 2—Turandot La Scala Chorus and Orchestra (H.M.V. 1241) 12 inch.

August, 1927—"Inneggiamo al Signor" from Cavalleria Rusticana and (with Turchetti—soprano). La vergine degli angeli from La Forza del Destino. La Scala Chorus (H. M. V. B2245) 10 inch.

These have all been praised very highly in the "Gramophone". I thought perhaps you might find the above information of interest.

I find your magazine extremely interesting and instructive. My only regret is that I cannot order very many of the records reviewed in it, as the duty is very high (70 cents and postage on every $2.00 record). Of course, the Victor Co. in Canada issue a number of records, but never import very many "Red Seals", and then mostly popular pieces. They have issued, though Coate's version of the "Eroica" Symphony, and the Schubert Trio, both perfectly marvellous and all you have claimed for them.

Vancouver, B. C. N. SHAW.

Phonograph Society Reports

PHILADELPHIA PHONOGRAPH SOCIETY

(From a Staff Correspondent)

The second meeting of the Philadelphia Phonograph Society for the season of 1927-28 was held at the City Club, 315 South Broad street, on October 26. Dr. Niles Martin, president, was in the chair, and about sixty persons attended.

The meeting featured the first hearing, in Philadelphia, of the new Columbia Kolster Viva-Tonal Electric Phonograph, operated by J. J. Doherty, of the Philadelphia forces.

James E. Richardson was the speaker of the evening. His contributions included an analysis, with the records, of the Beethoven Fifth Symphony, as the accepted type of this new species of musical composition, a comparison of records of the Second Hungarian Rhapsodie of Liszt, made by Alfred Cortot at the piano, and by Sir Henry Wood and the Queen's Hall Orchestra, to show variations in the scoring and reading of a familiar and established work; and the Debussy "Afternoon of a Faun," to exhibit the difference in the character of music obtainable through so simple an expedient as the abandonment of the old scales, and the substitution, therefor, of the now familiar scale of whole tones.

The speaker also touched upon the choice of methods possible in helping the appreciation of music.

"A generation ago," said he, in part, "for the amateur, the appreciation of music looked like a lifetime affair. Unless he himself sang, or played an instrument, or enjoyed the daily friendship of musicians, he might wait years for the second hearing of a work in which he had discovered interest. Even preparation, in advance, could not take him very far. If he went to the symphony concert, he might have difficulty in following a program, even with the printed notations. There remained for him, however, some of the more mysterious aspects of beauty.

"It is rather a commonplace to say that today, the phonograph has 'changed all that.' Our great trouble is now, that with so much of the really great music of the world so rapidly approaching complete recording, we sooner or later must come to the end of our supply. And it is rather tragic to feel that we are developing no great composers to interpret the experience of our time in really noble language. Can it be that the time itself lacks nobility?

"I do not think so. But if we follow the conventional 'historic method,' we shall find periods of inquiry and experiment followed by periods of artistic expression: that is, periods of the 'return to nature' followed by periods of old or new convention. Material must be discovered, or rediscovered, before it can be shaped into form. We must not ever lose sight of the fact, though, that the artistic consciousness is infinitely more than the material; in art, the artistic consciousness toward the external world is everything. Music cannot, like painting, dignify the visible scenes of common life; it can, however, like this very Fifth symphony, build great structures out of trifling material; and in that lies the vindication of the artist's soul.

"Through such vindications the query repeats itself, for some of us, whether the serious music of the immediate future will persist in the employment of brief and varied themes in the manner of Beethoven and Wagner.

"With them we seem to have reached the limit of simplicity; and the men who carry forward the music of the next generation may be tempted to abandon the whole method of thematic composition for a time, not carry it on, like Richard Strauss for instance, in furtherance of a grand but possibly exhausted tradition. All music has form; it cannot escape it. Even the realisms of Varese, a "return to Nature" if such a thing can be, have to be set down; the terminology of any art is its form."

With the playing of comparative records, the meeting did not adjourn until well toward midnight.

THE SAN DIEGO PHONOGRAPH SOCIETY

The San Diego Phonograph Society organized on October 27 with the following officers:

President: Mrs. Florence Brant.
Vice-President and Treasurer: Mr. David Marrs.
Secretary: Mr. H. Anderson.
Program Chairman: Mrs. Mable Glover.

The first regular meeting was held on November 15 at the Thearle Music Co. It was decided that the aims of the society would be to hear the very latest records, foreign recordings, and to discuss and analyze some of the larger symphonic and chamber works. The first program included the following numbers:

Concerto for Bassoon and Orchestra (Mozart)—Archie Camden and orchestra under Sir Hamilton Harty.
Last Spring (Grieg) and Prelude and Minuet (Bossi)—Philadelphia Chamber String Sinfonietta.
Preludes (Chopin)—Cortot.
Miscellaneous numbers by Kreisler, Schuman-Heink, and La Scala Chorus.

Seventeen prospective members were present at the first regular meeting.

HARRY L. ANDERSON, Secretary.

NOTE: Members of American phonograph societies have often expressed their wonder over the successful and smooth-running British societeis. Discouraged sometimes by the efforts necessary to overcome the difficulties of gathering and keeping an American society together, they marvel at the apparent ease with which the British organizations seem to progress and develop. Perhaps the reason may be partly due to the fact that across the water programs and activities of the societies are more entertaining, better suited to hold the members together and to attract new enthusiasts.

From time to time we have enjoyed a very pleasant correspondence upon this subject with Mr. Walter H. Scrivener, the Recording Secretary of the Central London Gramophone Society. He has sent us reports of his society and this month we have the pleasure of printing two of these. Although their inclusion made it necessary to hold back the reports of two American societies until next month, we feel that no small benefit can be derived from them by American society members who are anxious to direct the movement along the most progressive paths of development.

The leading English record manufacturers co-operate to a remarkable extent with the societies abroad, and the members of the Central London organization have enjoyed visits to the various plants. A tour of these plants under the direction of a competent guide naturally gives them a new understanding and respect for records and the processes by which they are made.

We trust that some of the American societies which have found the competition of the movies, theatres, radio, and all the other distractions of our too strenuous age, a hard one, will lose no time in profiting by the example set by the Central London society. Meetings here can also be made a source of true pleasure and value; and to be truly enjoyed, music must be heard in pleasant surroundings, among friends with a common interest, all of which should be the advantages provided by a good phonograph society.

The later announcement of the re-organized Boston Phonograph Society gives another example worthy of emulation. Unusual difficulties in interesting sincere music lovers and in finding proper meeting places were experienced here, but now the obstacles seem successfully overcome, and the list of those interested in its development is the best proof of the work that has been done and that will be done in the future.

Never has there been more interest manifested in the entire movement expressed in letters to the Studio. The Societies are meeting a severe test of their strength, but based upon a sound foundation and invigorated by the fresh enthusiasm that is springing up everywhere, they seem just on the threshhold of the realization of their potentialities.

CENTRAL LONDON GRAMOPHONE SOCIETY

On October 4th, an entirely successful trade demonstration was given at headquarters, 38a, St. George's Road, Victoria, by the Perophone Ltd., of 76 City Road, London, E. C. The Company presented three models, two beeing of the M. P. 10. type (console model in Jacobean Oak, at L14-14s) and the other being the Company's very latest effort, a mahogany pedestal model fitted with a "Crescent" tone-arm and new type amplifier. This latter model won on points which was probably due to the flare of the horn opening forward, whereas the console models had flares projecting upwards, the sound being reflected forward by one of the two lids.

The Company preferred to leave the selection of records to the Society so programmes were provided by Miss D. E. Jenkins, (a committee member) and the writer. Despite that the records provided searching tests in almost all departments of recorded music, the machines survived the ordeal with honours. The "Fledermaus" Overture by the Staats Kapelle Orchestra and the first record of the "Casse Noisette" Suite being rich in the wood wind sections, were preceeded by the H.M.V. "Instruments of the Orchestra" record (wood wind) in order that these two recordings might be better appreciated. The Overture was played with a loud steel needle and the Suite by the Philadelphia Symphony Orchestra—the premier recording orchestra, with fibre. Both reproduced with remarkable fidelity. On the vocal side Peter Dawson's "Gay Highway" and Walter Widdop's "A request" and "I know of two bright eyes", required no effort on the part of listeners in order to catch the words, whilst Galli Curci in the "Shadow Song" displayed her accustomed vocal agility with wonderful effect. Among the instrumental items Rachmaninoff's "Dance of the Gnomes" supported the case for sparing use of the sustaining pedal, the notes ringing out with bell-like clarity, whilst Edward Isaacs illustrated some rare half-crown value on Regal G8894. Of the remaining instrumental records Pablo Casals' version of "Le Cygne" and the "Moment Musical", and the Victor Olaf Sextet's rhythmical efforts with Brahm's "Hungarian Dance No. 5" and Moszkowski's "Serenata", lose special praise only because of the limitation in the length of this report.

The Secretary in summing up remarked that he considered the demonstration one of the most successful during the history of the Society which was unanimously agreed by all present. Although it is realized that Gramophone Society Columns are not provided as a source of free advertisment for manufacturing Companies, it would be an injustice by an unbiassed Gramophone journal to secret from its readers the existence of a remarkably efficient machine after it had been subjected to severe tests in the presence of a critical audience. The machines were capable of excellent all-round reproduction, using several grades of needles, and from the viewpoints of workmanship and appearance offered value difficult to equal elsewhere. Mr. Sutton, the Company's demonstrator, confined his attentions to the answering of technical enquiries and was the recipient of a most hearty vote of thanks.

Next meeting, October 18th. Programme of records from the Columbia Pagliacci album by the Chairman, and a discussion on members' soundboxes by G. W. Webb, Esq.

Hon. Sec., J. T. Fisher, Esq., 28a, Fieldhouse Road, Balham, S. W. 12.

WALTER H. SCRIVENER,
Recording Secretary

On 18th October, the above society had the pleasure of hearing the new Columbia album of "Pagliacci", kindly lent by Mr. Ling, the Chairman, and a talk by Mr. Webb on various members' soundboxes. The H. M. V. No. 4, Saturn, Magnet, Poltone, Beltona and a Beltona fitted with a home-made diaphragm were submitted for examination, and almost without exception came in for severe slatings all round. In fact, at the end of the talk we wondered whether there was a decent commercial sound-box at all!

On 1st November, Mrs. S. N. Collins gave a very attractive programme of H. M. V. records. The Mozart "Sonata in B Flat" by Hayward and Bourne (C1247) reproduced exceptionally well and offers remarkable value in Chamber Music at 4-6d. The first record of the "Emperor" Concerto by Backhaus and the R. A. H. Orchestra, (D1198) was also favoured together with Chopin's "Scherzo" by Moisewitch (D1065), whilst on the lighter side, a couple of Negro Spirituals by Paul Robeson (B2339) provided a most enjoyable break. The remaining records were the victims of the instability of fibre needles, and the constant breakdowns heavily discounted the appreciation which was unreservedly due to Mr. Collins for the evident trouble to which he had been put in selecting such a well balanced programme of envied acquisitions.

After the interval Mr. J. S. Veal, the Society's Musical Adviser gave another of his interesting talks about Richard Wagner. The first part of the talk was devoted to Wagner and his theory of "opera". The dictionary definition is that it is "a musical drama". Wagner attempted to distinguish opera from his own "music dramas", but the distinction is invalid. Wagner's dramas are always thought of and spoken about as "operas". The inherent absurdity of opera as a re-presentation of real life was then discussed. The fact was advanced that men and women do not SING their love scenes in real life, nor do people deliver blank verse speeches. Shakespeare's "Hamlet" and Wagner's "Mastersingers" are equally absurd in this respect, yet we speak of both of them as TRUE TO LIFE. We surely mean that their characterization is faithful and the emotions portrayed are real emotions; so that young men will secretly believe themselves to be Hamlets, and midle-aged men hope they are as wise as Hans Sachs. Opera then is a CONVENTION. The really absurd operas are those in which reasonableness and truth are outraged. For example in L'Africaine, the character undergoes a change—hence it is false to life. The situations do

When in Philadelphia

visit Philadelphia's most unique phonograph store. In this modest shop may be found the largest stock of records in America. Stocks of Victor, Columbia, Odeon, Brunswick, Okeh, Edison, Vocalion and Edison-Bell Records are always on hand.

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not occur in real life and people do not behave in the way portrayed in the opera. Wagner departed from this theory and more true to life. Wagner's chief innovations were three in number:—

1. Instead of dividing his operas into separate "numbers" (like Mozart) he made the whole music of the drama continuous, e.g., when one voice of the orchestra or a singer was settling to a cadence or musical full stop, the remainder would carry on with an overlapping musical sentence. In Wagner's later operas the only real cadences are the ends of the Acts or Scenes. Hence Wagner is at a disadvantage on the gramophone because one is rarely able to go through the complete opera.

2. He employed the "leading motive"—a short musical phrase which is always used in connection with a definite person or situation. In the "Ring" there are about 70 of these. If the "Siegfried the Hero" motive is heard for instance it may mean that Siegfried is present or approaching, or that someone is talking or thinking about him.

3. The "symphonic interludes"—during which the action stands still while the Orchestra fulfils the duty of the Greek chorus. An example was given in the "Death March" when Siegfried is stabbed in the back.

As a recorded illustration of the above the "Journey to the Rhine" was played.

The next meeting will be held on Tuesday, 6th December, at 7.30 p.m., when Messrs. Norris and Craft will provide musical programmes, and Mr. Webb a technical talk. Headquarters: 38a, St. George's Road, Victoria, S.W. Hon. Sec., J. T. Fisher, 28a, Fieldhouse Road, Balham, S.W.

London, W.6. WALTER H. SCRIVENER.
Recording Secretary.

THE BOSTON PHONOGRAPH SOCIETY

The Music Lovers' Phonograph Society of Boston will hold its first meeting of the season early in December. The Active Committee consisting of the President, Mr. George S. Maynard, and Messrs. Harold S. Sewall, J. W. Goldthwaite, and W. Scott Goldthwaite, will be augmented by a Sponsoring Committee consisting of some of the leading men and women of the city. Included in this Sponsorship Committee are: Mrs. Nelson W. Howard; Mrs. H. H. A. Beach, the noted composer; Mrs. Pauline H. Clark; Mr. Elbridge W. Newton, Managing Editor of the Ginn Educational Record Series; and Mr. John O'Shea, Musical Director of the Boston Public Schools.

The Music Auditorium in one of the Boston Schools will be the meeting place and invitations to attend will be sent out to parents throughout the city through the school children. The new Boston Society promises to be a city-wide affair and it is needless to say that we of the Staff of the magazine take a keen pride in its progressive program; although the increased demands of the publication prevent us from taking an active executive part, we shall certainly take an active personal interest.

British Chatter

By H. T. BARNETT, M. I. E. E.

What is Music?

I was playing one of Boyd Senter's wonderful hot clarinet records (Parlophone) to a friend the other day, and he said "Take it off old chap and put on some music". I said "What is Music? In my opinion music is a group of sounds either occurring simultaneously or in sequence and expressing invention either in melody, in harmony or in rhythm and perhaps in two or three of these things together. The notes may be all of one instrumental characteristic or of many, but seeing the instrumental characteristic is merely the grouping of natural harmonics this also may be considered as part of harmony. Surely the highest expression of music is that which gives us the greatest invention in melody, harmony and rhythm all together. I do not suppose that everyone will like the same kind of invention; of course, that is impossible, a composer expresses his character in his music and all characters are not in sympathy but I do ask you to be catholic and so long as a man's music expresses high invention do please recognize that someone will enjoy exceedingly the kind of noises he is making. It is not necessary to move entirely on the exact steps of pitch laid down by any scale in constructing melody else must we say the nightingale's song is not melodious! Some of the tone qualities must be pungent in the highest expression of music or we lose the refreshing stimulation of contrast. Admire Schubert's Trio, played by the Casal's combination (Victor) if you will, but then to keep your soul from rotting in sweetness play The Sphinx, foxtrot (Parlophone)".

I have not yet personally followed the moderns so far as to recognize music in wandering and purposeless successions of mere solved discords, generally feeble in character, but I suppose these sounds do express invention of some sort; it is certain that many people are able to go so far as to say that "music is invention expressed in a series of discords". No doubt Tommy Pussy's voice on the tiles is the sweetest possible music to Mrs. Pussy, waiting for him. It is my own misfortune that my catholicity is not complete, that I need either melody or harmony or rhythm before I can recognize music, can derive pleasure from a group of sounds, and because that is so I cannot judge relative values in modernist music records.

Accompaniment Records.

The other day the representative of a great world-firm asked me to lend him a few of my more than ten-year-old piano accompaniment records (H.M.V.), made for singing to. He said that if he could prove to his directors that it was really quite easy to sing to an accompaniment record then they would make a set. Of course, I sent them at once, and with them a non-scratch sound box because the records were not only rough when new but had received a lot of wear before fine guage steel grip needles were invented.

In those pre-war days, there was a splendid group of these records on the H.M.V. list. I had the whole set and possessing a powerful machine myself used them a good deal during the war for singing too. In the case of a song I knew by heart I only had to play the record through once to be able to keep perfect time to it.

I felt very sad when without any warning the whole set was stricken off the list so that it was impossible for me to replace the badly worn numbers with new ones.

Most likely the reasons for their disappearance were the following:—(1) Not one machine in a hundred could render them adequately, (2) The songs were mostly expensive copyrights, (3) In order to be able to sing the songs on each disc one had to buy two sheet music songs at 2/- each, (4) In between the notes of the piano the scratch was awful, (5) Many of the songs were in compass beyond the range of nine voices out of ten, (6) Many of the records were very high or very low in general pitch.

In order that an immediate financial success might ensue from an issue of such records I should advise:—(1) That the first issue be of 10 in. records only, (2) That non-copyright songs and hymns at first be chosen, (3) That the compass of the songs should not be long, nor high, nor low, (4) That a vocal score with words be given with each record, (5) That the recording should have the greatest possible vigour, particularly in the bass, (6) That no instrument should play loudly in unison with the voice, (7) That the accompanying instruments comprise at least, one grand piano (essential for accent) one Mustel organ (to drown scratch between the piano notes) and one cornet to take the melody, when the voice is not working.

In using these medium compass records it would be possible to raise or depress the pitch a little (for specially high or low voices) by altering the speed regulator to give a semitone difference either way, without prejudicially altering the tempo at which the song would have to be taken. As a matter of fact this alteration would agree with the natural tendency of high voices to sing at a brighter tempo than that which low voices favour.

A Perfect "Pickup".

In England we have just produced absolutely the ideal thing for those who wish to play their gramophone records on their wireless set. The "Pickup" is merely put in place of one's gramophone, soundbox, it is brighter than a soundbox and the needle angle can be just what one chooses. A flexible lead from the "Pickup" ends in a plug and this plug is put into the socket of the detector valve and then the valve is put back again into a socket on top of the plug. There are no rubber damping pieces to hinder the motion of the needle so as to cause wear on the records and dullness of reproduction, as reproduction is absolutely true all over the scale. Surface noise is nearly eliminated. When used with only a cheap two valve set for amplification and actuated with only 100 volts high tension enough power is available for a ball-room loud speaker. The little fitment is far and away the best thing of the kind yet produced, in fact it is so good as to leave no opportunity that I can see for further improvement. The price in England is only $7.50, so little that the American duty could be paid on it without a second thought. Dealers, just think what the general marketing of this device will mean to you in increased record sales!

* * * * *

Now I will conclude with the heartiest wishes of the season for a Happy and Musical Christmas.

HANDS AND EARS ACROSS THE SEA!

Special Announcement

Just as we are going to press, the following very important announcement was sent us by The Brunswick-Balke-Collender Company. There is no time to consider any comment upon this drastic price-cut. We phonograph enthusiasts can only rejoice in the prospects of being able to obtain celebrity records at popular prices. Will this move mean an entire revolution in the phonograph world? Time alone will tell.

BRUNSWICK MEETS MODERN TREND OF MUSIC

Record Manufacturer Adjusts Prices in Accord With New Public Music Demands

Because the trend of public opinion is gradually changing toward universal appreciation of the better things in music, The Brunswick Balke Collender Company, manufacturers of the famous Brunswick Panatrope and Brunswick Records, has adjusted its prices on records to 75c for all ten inch records, and $1.00 for all twelve inch records. This means that records by such artists as Sigrid Onegin and Mario Chamlee of the New York Metropolitan Opera, Edith Mason and Richard Bonelli of the Chicago Civic Opera, and Josef Hofmann, Leopold Godowsky, Albert Spalding and other equally famous concert artists, and by some of the greatest Symphony Orchestras in the world today, including the Minneapolis Symphony Orchestra, Cleveland Orchestra, New York Philharmonic Orchestra and the Orchestra of State Opera, Berlin, which organizations are directed by conductors of international repute, can now be had at the price of popular dance records. Records formerly priced as high as $2.00 are now available at the new prices.

This new policy is the greatest single move ever made by any record manufacturer to meet the public mind; the mind which thru the medium of the theatre and broadcasting has been taught to appreciate all classes of music, including the standard and semi-classic composition of popular composers, and the symphonic and operatic works of old masters. The Brunswick Company, in throwing open its entire catalog to the public, placing within the reach of all, these better things in music, offers the Music Appreciation Organizations in the country, an opportunity to carry on their work in a much more comprehensive manner. The thousands of music lovers, who before this, had not the means or the opportunity to buy this better class of record, can now do so without difficulty, and it is primarily because of this type of person, that the Brunswick Company is offering its record library to the public.

This adjustment of record prices will doubtless be the biggest boon to the music student, who can improve his technique in listening to the recorded art of the great masters, such as Hofmann, Godowsky, Spalding and the others. To many of these, the former price of records made them prohibitive, but now they are easily within the reach of all.

The Brunswick Company sensed the gradual reaction of the public against the extremities of the jazz music of several years ago, and decided that now is the psychological time to appeal to that reaction, for each year there are thousands of converts to the better class of music, who before this found it difficult to indulge their fancy for the music of famous masters. This renaissance in music is due in no small part to the active work of the Woman's Music Clubs, the Civic Clubs and Musical Appreciation organizations of all kinds which have, through the process of consistent and conscientious effort, dispelled the myth that famous old compositions are too heavy and unwieldly for the lay mind to appreciate.

Now at this point, where musical appreciation has developed a firm foot-hold in every city and town of the country, regardless of size, the Brunswick Company in a single move is allying itself and its tremendous influence with this commendable movement, and making it possible that musical appreciation be carried on in a much bigger and more comprehensive manner than it has ever been before. Think what it means to the music lover in the smaller towns, who finds it impossible to hear the actual operas, and concerts by the better known artists; they now can have the opera and concerts in their own homes, by internationally prominent artists, and at a price that is no greater than that for the popular dance music.

The Brunswick Company takes justifiable pride in its new plan for it means that the earnest desires of thousands and thousands of music lovers can now be gratified at little expense.

The Brunswick Catalogue is a treasure-mine of famous and well-known music. Nearly every composer is represented by records of his most popular works. No meagre part of the catalogue is devoted to the opera. The best known operas, which are sung year after year in the opera houses of the world are recorded here by artists who are singing these same arias on the stage today. These artists of the New York and Chicago Opera Companies and the famous companies of Europe, when recorded by the Brunswick Electrical Method of Recording, make records that are easily comparable to their own presentations in person. These records are all classified by Brunswick as "THE NEW HALL OF FAME" Series, which means that the artists are not of the days gone by, but the younger group of stars who are today receiving the adulation of the audiences whenever they appear. Another part of the Brunswick Catalogue that it is expected will have a tremendous appeal to the true music lovers, is that part in which the lighter or semi-classic compositions are listed. Such composers as Charles Wakefield Cadman, Carrie Jacobs Bond, Gilbert and Sullivan, Stephen Foster and others, are included here. This music, also recorded by artists of the "NEW HALL OF FAME" has always had a enormous audience, and now that it is available to the public at no greater price than the dance record, will naturally be met with the most enthusiasm.

This readjustment of prices will not affect the popular dance and vocal record catalog in any way. Brunswick will still continue to issue records by the most famous artists of dance music and the vaudeville stage. Vincent Lopez, Ben Bernie, Abe Lyman and other orchestra leaders will continue to make the kind of records that has made the Brunswick Popular Music catalog one of the most imposing in the world, to say nothing of such artists as Al Jolson, Nick Lucas, Chester Gaylord and other extremely popular stars of the vaudeville and musical comedy stage. This catalog will continue in the same manner that has made it so popular and like the "NEW HALL OF FAME" Series, will be augmented each month by new records, recorded with appreciation of the public demand.

Analytical Notes and Reviews

BY OUR STAFF CRITICS

Orchestral

Victor Music Arts Library Set M-22 (5 D12s and 1 S12, Alb., $11.00) **Franck: Symphony in D minor,** played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra.**

Among the first weak baby wails heard on the birth of this publication was one which has been maintained with ever increasing strength and sonority up to the present issue, with which it ceases, appeased at last. The Franck Symphony has been the peak of desire for many and most record buyers for lo! these many moons. Now Conjurer Stokowski, whose magic hands have been producing miraculous symphonies from thin air, like so many rabbits, blandly holds out the electrical Franck work, complete with lecture and everything, as if to say, "Please, please, just a little patience, and you can have anything you wish for!" What will come next? It is not difficult to guess and to hope.

There are two acoustically recorded versions of the Symphony, both presumably complete. That better known in this country is Sir Henry Wood's version for Columbia—one of the early Masterworks Sets; the other is by the Orchestra Concerts Pasdeloup in the French H. M. V. catalogue, and has not been heard at the Studio. Wood's set was "re-reviewed" on page 231 of the February, 1927, issue of this magazine, and again here credit should be given both Wood and the Columbia Company for their courageous and remarkably competent release of the work at the time it was issued. Symphonies didn't grow on every bush in those days; even the magical hands of a Stokowski were occupied with only trifling feats while the inimitable Sir Henry was gravely sticking an inquiring thumb into the recording pie and pulling out plums like the Franck and Pathetique Symphonies. Now, the roles are reversed, as they rightfully should be: Stokowski serves up the symphonies and Sir Henry the "Prom" bon-bons. But due credit to the pioneers! If the new set gives music lovers as much pleasure in proportion to the mechanical and artistic advantages its production enjoyed as the old one did in proportion to its meagre advantages, it will have achieved sufficient glory for any work.

As for the new set, the standard of performance and recording established in the Brahms and Beethoven symphonies is maintained. Again realism would seem to have been miraculously achieved. The second movement is of equal interpretative stature: noble music superbly read, and performed as only the Philadelphians can play.

But in the first movement and in passages in the last, my anticipation of overwhelming impressiveness is vaguely baffled. There is limpidness, sensuousness, mysticism if you will, but there is a little too much scented and rounded femininity and not enough sturdy masculine strength. Papa Franck may perhaps have been dreaming of paradise in that first movement, but certainly not in a boudoir and of so many peris. I have always felt that audaciously magnificent coda as a veritable scaling of the heavenly walls: no penitent's humble approach to his pearly gates, but a Lucifer's proud and imperious attack.

There are readings and readings, it goes without saying, and who is to claim that this one or that one is final or "correct?" But still, a dramatic and architectural structure such as that of the first movement here surely demands equally sturdy and muscular articulation in the performance. Stokowski's Franck flows—beautifully, exquisitely, as only Stokowski can phrase and color; but he doesn't soar; he doesn't climb. In his spoken introduction to the work, Stokowski lays stress upon the mystical and religious aspects of Franck's art. They deserve comment beyond a doubt, but must they overshadow every measure he penned! Was he totally unconscious of the fact that he was writing good jazz in the last movement? Did he always dream of heaven in his organ loft and never practice scales and wonder whether he couldn't dig up a few more pupils and a little more money some place on earth?

But anyway, here is Stokowski's Franck, and feminine and mystical or no, he is something that has never been heard on records before. I am told by a member of the Staff who recently visited Philadelphia that the members of the orchestra consider it their **chef d'oeuvre,** their finest recorded representation. Indeed, their conversation disclosed the fact that they felt as never before, the phonograph had fully captured the Philadelphia Orchestra in its entirety. If one may question Stokowski here, one most certainly cannot question the players themselves, on whom he throws such remarkable burdens. The supremacy of these artists is unanimously acknowledged; it is this, rather than the reading itself, which makes this set deserving of the widest popularity. It should be heard, not once, but often, for, after all, it is seldom that one has the chance to purchase tickets on The Celestial Omnibus—and here is a never-tiring 'bus to take one above the clouds at one's beck and call.

Columbia Masterworks Set 77 (5 D12s, Alb., $7.50) **Dvorak: Symphony in E minor, No. 5 ("From the New World"),** played by the **Halle Orchestra** under **Sir Hamilton Harty.**

More Harty-Halle releases of major works have been awaited with considerable impatience; now there are two in a single month, both of such quality as to confirm more strongly than ever our estimation of their talents, and to await future issues with increased anticipation. This New World set supplants Harty's acoustic version (Masterworks No. 3) and makes a trio of electrical versions now available: Stokowski's, Ronald's, and the present one.

Before making comparisons, a word on the recording is necessary. Taken in the Halle's own hall in Manchester, the disks give but slight evidence of the fact that they are not laboratory recordings: there is an occasional echo, and several wood wind solos come out with a prominence that is rather startling (due probably to their close proximity to the microphone), but after a hearing or two, by no means unpleasant. Otherwise there is extreme clarity and brilliance, a brilliance which depends on its clarity rather than flashiness for its effect. The last movement will astonish even those to whom recording astonishments have been long thought impossible. A feat that bears its marvels modestly and without any virtuoso bravado.

The reading is as far removed from Sir Landon's somewhat pious propriety as it is from Stokowski's somewhat contemptuous virtuosity. Harty is unafraid of Dvorak's peasant gusto and honest, clumsy humor. There are many little "quirks", especially in wood wind passages, that stir up sympathetic laughter: music making isn't always as fastidious and portentious as certain learned ones have professed to make it. The attempt to make Dvorak's delightful work into one of divine inspiration always results in bombast. Sir Hamilton accepts the innate—and very naive bombast—as "all in the game", and so it doesn't sound bombastic at all.

In one or two ways the Stokowski version is perhaps a little smoother: the first movement hangs together a little better; the scherzo is worthy of an interesting comparison with Harty's. But the Largo and last movements are un-

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Stokowski's Interpretations vs. Weingartner's

By DR. K. E. BRITZIUS

questionably Harty's, and as a whole his set deserves first consideration among the three. It certainly has more honest Dvorak than the other two combined. If a definite choice is necessary, one doesn't run many risks in awarding it the crown.

Columbia Masterworks Set 76 (4 D12s, Alb., $6.00) **Haydn: Symphony in D minor ("The Clock"),** played by the **Halle Orchestra** under **Sir Hamilton Harty** (on the eighth side is **Weber's Abu Hassan Overture).**

While Beethoven, Schubert, Mozart, and the rest are making indefatigable record appearances, Papa Haydn has been suffering an enforced silence of late. Sir Hamilton Harty comes to the rescue valiantly and more than atones for the neglect of other recording conductors. The present work is a new addition to phonographic literature and is played all too seldom in concert, so the set is doubly welcome. The Symphony is subtitled "The Clock", by virtue of the leisurely ticking in the andante; it is eleventh in the series of "Saloman" symphonies and is also known by its Brietkopf und Härtel listing. No. 4.

The work is characteristically Haydn: on the surface much the same as the multitude of works of the period, but to the understanding and accepting listener this similarity is of externals only—the piece has its own individuality and appeal. As to the performance, having been given virtual perfection, one can hardly ask for more.

Sir Hamilton's hand is deft and sure, his mind sensitive and resilient; he neither underplays nor overplays—O rare discrimination! Weber, and the whirling Abu Hassan overture, beg for the trappings of more obvious virtuosity and Harty wisely is as lavish here as he is poised in the Symphony. His scope is limited, beyond a doubt, but within it he moves with the surety of a master.

Given the mechanical advantages he enjoys here, his re-recording of the Brahms Academic Overture should be notable indeed. And by the way, why not the Tragic Overture, also? It has never yet been recorded. And if he turns again to Haydn, there is the better known Symphony in D (B. & H. No. 2), to mention only one. Such works may perhaps never have an extremely wide appeal; they will hardly work any great wonders in the progress of either phonograph or musical appreciation, but they will always receive their due reception as works in which musicianship is banded with insight, and moderation with merit.

Columbia Masterworks Set 74 (3 D12s, Alb., $4.50) **Ravel: Ma Mere L'Oye (Mother Goose),** played by the **New York Symphony Orchestra** under **Walter Damrosch.** (On the sixth side is **Pierne's Entrance of the Little Fauns).**

One rubs one's eyes on first seeing these records, and one's ears on hearing them. Dr. Damrosch back again on records; a major orchestral work by an American symphony orchestra, conducted by an American, in the Masterworks Library; Ravel's visit to this country adroitly anticipated with the release of one of his most popular works; and, the Mother Goose Suite itself—a whole series of pleasant surprises.

Before hearing the work, the shadow of a doubt floated across my mind for a moment as to how well the recording itself was going to bear the inevitable comparison with the English recordings in the Masterworks series. With all due admiration for the master minds that produced the Percy Grainger Chopin and Brahms piano sonatas and the Musical Arts Quartet's Haydn String Quartet in C major, it was still apparent that the recording directors who were taking their first major Symphony Orchestra work since the introduction of the electrical process were naturally under the severe handicap of lack of experience such as the English directors have been constantly getting.

Patriotic prejudice can hardly be the cause of one's instant delight in the actual records and in the fact that they most certainly can bear comparison with the work of any contemporary recording directors. The Mother Goose suite is by no means as simple as might be imagined; the orchestration is a positive miracle of delicate ingenuity, and the problems it sets immensely difficult. The percussion parts, so colorful in actual performance, are actually reproduced here without loss of effect or beauty—praise which could hardly be given to even Coates' great recording of Ravel's La Valse.

The pieces are five in number, each dealing with a French fairy tale, and were composed expressly for children (the orchestral arrangement was antedated by one for piano,

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four hands, still a delight and joy to many a pair of struggling duettists). The titles are:

Pavane of the Sleeping Beauty (Part 1).

Hop o' my Thumb (Begun on part 1 and concluded on part 2).

Laideronnette, Empress of the Pagodes (Part 3).

The Conversations of Beauty and the Beast (Part 4).

The Fairy Garden (Part 5).

Dr. Damrosch's reading of the Pavane (that tiny masterpiece!) doesn't flow quite as smoothly and inevitably—to my ears at least—as the other pieces, for which only praise can be found. Laideronnette begins a trifle more calmly than is the wont of some conductors, but ends in joyful and ecstatic frenzy. The Beast, under Dr. Damrosch's gentle training, is a likeable rather than a fearsome monster. He growls and roars with brave and infinite pathos, but nobody is really very frightened, even although his double-bassoon sounds more like a trombone at times. And when he is transformed into the prince, he sings as sweetly as ever a solo violinist can tenderly portray. Best of all, the ending of the Fairy Garden, with its harp glissandos and brief moment of intensity, "comes off" far better on the records than in the concert hall. There it often sounds a trifle inflated, a mock climax; here it rounds out the suite to a perfect and satisfying whole.

These miniatures are something rare and precious in musical literature. Ravel is not the ironist here; he hurls no barbs of bitter and scornful satire. His tenderness is infinite; his compassion godlike.

The encore on the sixth side is amusing: an exceedingly well-turned trifle; a tiny cortège of fauns that passes in piquant grace.

An album in which the American Columbia Company—and American phonograph enthusiasts—may well feel pride. Wisely chosen for release at this particular time when interest in Ravel is high, the work reflects a credit upon the repertory department no less than that on the artists and the recording director. Needless to say, it quite supplants the old Coates acoustic version—withdrawn for some time—even although that, too, in its time was a most welcome and praiseworthy issue.

Victor 9109 (D12, $1.50) **Wagner: The Rhinegold—Entrance of the Gods into Valhalla,** played by **Albert Coates** and the **Symphony Orchestra.**

After a lapse of many months, there is again a Coates-Wagnerian release to be welcomed, although for this one perhaps the reception can not be quite as completely admiring as for some of the others. The reading has all the breadth and power than one expects from Coates, but despite the intensity and brilliance of the recording, several passages sound a little "foggy". Perhaps the brass choir is a trifle at fault; more likely the amplification is a little too strong for perfect definition throughout. No doubt with re-playing the record will lose these slight blemishes. At any rate, they are not enough to work any serious harm to a performance that grasps to the full the sublimity of the work.

Victor 6705 (D12, $2.00) **Weber: Der Freischutz—Overture,** played by the **San Francisco Symphony** under **Alfred Herz.**

A little disappointing on first hearing, this record turns out to be a most admirable one in every respect except one. The days of mutilation are now entirely gone yet, it seems, and the atrocious cutting of this overture necessary to its being crammed onto two record sides seriously detracts from the value of a striking performance and most effective recording. The coda, which is reduced to a mere "flash", has the most serious effect upon the work's unity and coherence; what a pity that Dr. Herz did not have the same opportunity as with the Midsummer Night's Dream Overture—another record side and we should have had an equally fine accomplishment. Möricke's old Odeon version is alas! too venerable to be in the running today, despite the fact that it is a nearly perfect performance—and quite complete. Dr. Blech's recent H.M.V. version (also cruelly condensed on two sides) is decidedly a "dud". The Herz record remains, cut or no, as the logical choice for purchase today.

Victor 9112-3 (2 D12s, $1.50 each) **Bizet: L'Arlesienne Suite** (Prelude, Farandole, and Adagietto), played by **Eugene Goossens** and the **Royal Opera (Covent Garden) Orchestra.**

A fine recording of most pleasant music! The Farandole in particular is done with the greatest of zest, quite in Mr. Goossens' best vein. How long before he makes some American recording of major modern works in which he excells? And we are still awaiting the re-recording of his sympathetic and moving reading of Delius' Briggs Fair. Meanwhile (as H. G. Wells would say) there is this Bizet suite, a rather toothsome morsel at that! Members of the Staff who have heard Franz Schreker's Parlophone version of the suite have no hesitancy in awarding the palm to Goossens.

(Note: The three works above are all included in the special issue of Victor Red Seals, released on November 11th.)

Victor 9129 (D12, $1.25) **Grieg: Last Spring,** and **Bossi: Prelude and Minuet,** played by the **Philadelphia Chamber String Sinfonietta.**

A new organization to record, but one from which we may well look for more releases. String orchestra recordings are rare in this country; more's the pity, as there are many excellent compositions for strings alone. Grieg's own transcription of his song, "Spring Tide," is well known on "popular" programs, where it is usually played in conjunction with the companion transcription of The Wounded Heart. The Bossi piece is new to me; it has strength and structure without much charm. Bossi, an Italian composer born in 1861, is known in this country mainly by his organ works, among them a concerto built on a large scale, difficult both to perform and to listen to. His Theme and Variations for orchestra has been performed by leading Symphonies and give further evidence of his scholarship and technical powers, unwedded (unfortunately) to any genuine emotionalism or lyric inspiration. The Prelude and Minuet played here are characteristic, and perhaps easier to listen to than his more ambitious works.

Victor 9110-1 (2 D12s, $1.50 each) **Liszt: Hungarian Fantasia** played by **Arthur De Greef,** accompanied by the **Royal Albert Hall Orchestra** under **Sir Landon Ronald.**

A re-recording of one of the leading blue-label sets in the old Victor catalogue. The recording processes are a number of years forward in development, and the artists several years backward, over the former version, with which most fascinating comparisons can be made. (Note, for example, the cadenza near the end of Part 2; in spite of the new process, the acoustic version is the more startling.) The piano recording is of the same standard as that of the Tchaikowsky Piano Concerto of several months ago, which is to say, brilliant and effective in the extreme. Neither De Greef nor Ronald are young men any longer, but still manage to muster up a surprising amount of vigor.

If Miss Leginska ever records this work for Columbia (it is one of her most dashing war-horses), De Greef and Ronald might easily be surpassed, in spite of their meritous work.

Victor 6649 (D12, $2.00) **Suk: Fairy Tales—Folkdance,** and **Dvorak: Slavonic Dance in G minor, No. 8** (mislabelled No. 1), played by the **Chicago Symphony Orchestra** under **Frederick Stock.**

Victor 6647 (D12, $2.00) **Johann Strauss: Roses from the South,** and **Wine, Women and Song Waltzes,** played by the **Chicago Symphony Orchestra** under **Frederick Stock.**

These two Stock records included in a special Chicago release of last June are now made available for general distribution. Both were reviewed on page 401 of the June issue. It should be repeated that both are brilliantly played and recorded. The delightful little Suk Folkdance, in particular, deserves widespread popularity, and both disks deserve hearty recommendation.

Columbia 67349-D and 67350-D (2 D12s, $1.50 each) **Beethoven: Leonore Overture No. 3,** played by the **New Queen Hall's Orchestra** under **Sir Henry Wood.**

It is none other than Sir Henry who is the first to bear off the long withheld honors of the first electric Leonore No. 3 to be made available in this country. And in doing so, be surprises everybody, including no doubt himself, by transforming what might well be a more or less ordinary recorded performance into one of no little distinction and merit. This is easily the best available version of the work; Sir Landon Ronald's is quite out of question, and there is little chance that the Parlophone version (one of that company's early electrical recordings) is worth consideration.

Sir Henry is a trifle hasty with the pentatonic first theme and the recording plays one or two rather odd tricks, but the reading is exceedingly well balanced, the performance

unassumingly meritous, and the reproduction for the most part very good. The off-stage trumpet call is most impressively distant when first played. In the repetition, the player is brought much closer to the microphone—to novel and electrifying effect.

Not a world-beater by any means, but a sound and highly creditable piece of work. If one has been looking for a good Third Leonora, he need look no further.

Odeon 5131 (D12, $1.50) **Mozart: Don Juan—Overture,** played by the **Berlin State Opera House Orchestra** under **Dr. Weissmann.**

An anticipated Weissmann electrical disc which turns out to be considerably below the anticipation. The strings in their upper registers, particularly on the first side, are pretty shrill for this stage of recording (of course, the work is not one of the very recent Parlophone issues) and Dr. Weissmann's reading is methodical and—for him—curiously impersonal. By no means a mediocre record, this is still not such as to add anything to his fame, nor to stand out among the current orchestral releases.

Odeon 3210 (D12, $1.25) **Thomas: Mignon—Overture,** played by the **Grand Symphony Orchestra.**

It could hardly be expected that the sensational Light Cavalry Overture of a month or so ago would be followed by an equally startling recording by this grandiloquently named orchestra. This Mignon is good, but flashy rather than well balanced. It cannot be compared with the brilliant version by Stock and the Chicago Symphony, but the cheaper price may win it a favor it might not otherwise attain.

(Imported)

Parlophone E 10610-1 Imported **Beethoven: Symphony in C ("Jena")** First Two Movements, played by the **Berlin State Opera House Orchestra,** conducted by Dr. **Weissmann.**

On the heels of the "Battle Symphony" comes this "Jener Symphony" or rather the first two movements of it, discovered in manuscript by Fritz Stein in Jena in 1906. It differs considerably from the former work in that it is of considerably greater actual musical value, but is by no means of equal authenticity. The "Battle Symphony" was a **piece d'occasion** of Beethoven's later years; the present work is supposed to have been written before the First Symphony and is attributed to Beethoven upon the strength of his name written on the 'cello and second violin parts (in the same handwriting as the manuscript score itself). The composition itself is strongly Beethovenish, although occasional passages in the first movement show considerable more sophistication and maturity than the First Symphony, or indeed Beethoven himself before thirty. Might it not be possible that these were amended passages suggested by one of his teachers, or perhaps revised later by the composer himself? And yet in that case it seems odd that Beethoven should not have referred to the work in his letters or conversation. There is no record of any reference whatsoever to this Symphony.

The legitimacy of the work may be open to question, but there can be no doubt but that he had at least a finger in the pie, for the piece is rich in passages of that individual and dynamic vitality which he was the first to introduce to music. In any case, all the mystery merely serves to make the records more interesting, as they provide endless material for the debate. And besides the attraction of novelty, they have the more decided one of real beauty. The second movement waxes a little tedious before the end, but its beginning and the entire first movement are a real delight.

Dr. Weissmann conducts in his best vein; the orchestra is small and plays well, and the recording is admirably suited to the needs. A recording well off the beaten path with the distinction of both novel and artistic value.

Choral

Victor 35856 (D12, $1.25) **Mendelssohn: Hear My Prayer,** and aria—**Oh For the Wings of a Dove,** sung by the **Choir of the Temple Church, London; Master E. Lough,** boy-soprano soloist.

This is a record which has occasioned an extraordinary amount of comment in England; indeed, as a church choir and boy-soprano recording it is undoubtedly quite phenomenal. One wishes sadly, however, that Master Lough would try a little harder to modulate the emotional sob to his singing. In the quieter passages, and particularly in the aria, his truly exquisite voice shows to its true advantage. The organ is well recorded. Those who care for this particular Mendelsshonic sweetmeat will greet the record rapturously, but even others will find the recording and Master Lough's voice (in its best moments) quite worthy of their attention and admiration.

Victor 80160 (German list) (D10, 75c) **de Lasso** (arr. von Thiele) **Kyrie, Sanctus, Benedictus, and Agnus Dei,** sung by the **Staats und Domchor,** under the direction of Professor **Hugo Rudel.**

An excellent recording and one that deserves to be lifted from the comparative oblivion of its place in the Foreign List. No lover of choral singing should let it go by without at least a hearing.

Victor 80169 (German list) (D10, 75c) **Licht vom Herrn,** and **O du Frohliche O du Selige,** sung by the **Staats und Domchor.**

Less interesting than the de Lasso works above.

Victor 80177 (Italian list) (D10, 75c) **Lombardi—O Signor che deal tetto natio,** and **Nabucco—Va Pensiero sull' ali dorate,** sung by **La Scala Chorus.**

By far the weakest of the otherwise excellent La Scala series; not of much general interest.

Victor 80138 (German list) (D10, 75c) **Auf dem Berge,** and **Heiligste Nacht,** sung by the **St. Olaf Choir.**

Hardly as representative of this deservedly famous choir as some of its earlier releases have been.

Victor 80163 (Scandinavian list) (D10, 75c) **Hor oss Svea,** and **Kungssangen,** sung by the **O. D. Koren.**

Good singers, well recorded, but the appropriate vigor for the selections themselves is hardly forthcoming.

Victor 80156 (German list) (D10, 75c) **Wem Gott will rechte Gunst erweisen,** and **In einem kuhlen Grunde,** sung by the **Doppelquartett des Lehrergesangvereins.**

Double male quartets are usually twice as bad as the normal variety; this particular example surprises one by being only half as bad.

Victor 80159 (German list) (D10, 75c) **Weber: Freischutz—Jagerchor,** and **Euryanthe—Jagerchor,** sung by the **Berliner Lehrergesangvereins.**

The unnamed orchestra which accompanies is no more than barely adequate, but the singing and recording are both spiritedly effective.

Columbia 14252-D (D10, 75c) **King Jesus is my Captain,** and **Don't You Want that Stone,** sung by the **Birmingham Jubilee Singers.**

A continuation of an uniformly good series of negro choral singing.

R. D. D.

Vocal

Victor 1268 (D10, $1.50) **By the Waters of Minnetonka,** and **Deep River,** sung by **Frances Alda.**

A re-recording of the acoustic No. 527, except that Deep River in the new version is sung in La Forge's arrangement, instead of that of William Arms Fisher.

Victor 6699 (D12, $2.00) **Strauss: Tales from the Vienna Woods,** and **Glazounow: Love-Tide of Spring,** sung by **Lucrezia Bori.**

One of the truly outstanding records of the month, two of the finest waltz songs, performed in remarkably excellent fashion. Mme. Bori's voice and readings are equally pleasing, and an accompaniment which surpasses even the high Victor standard combines to make this a disk entitled to wide and appreciative popularity. Don't overlook it!

Victor 1292 (D10, $1.50) **Addio a Napoli,** and **Obei Nidi D'Amore,** sung by **Beniamino Gigli.**

Since it seems that every Italian singer swears in early youth to produce at least one record of the Farewell to Naples, certainly one should not protest when even Gigli carries out the tradition of his race.

Victor 6723 (D12, $2.00) **Weihnachten,** and **Stille Nacht Heilige Nacht,** sung by **Ernestine Schumann-Heink.**

The famous contralto's farewell tour of the country this year will doubtlessly add interest to this conventional seasonal release.

Victor 9119 (D12, $1.50) **Kel dar Bamorom,** and **L'keil oreich din.**

Victor 9120 (D12, $1.50) **R'tze asirosom** and **Mistratze b'rachmim.**

Cantor **Josef Rosenblatt** in two Hebrew releases in the Foreign List.

Brunswick 10232 (D10, $1.00) **Coming Home,** and **Just a Wearying for You,** sung by **Marie Morrisey.**

Although Miss Morrisey sings works by Mozart and Debussy in a recent appearance with the Cincinnati Symphony, it is Carrie Jacobs-Bond's masterpiece which she issues on records!

Columbia 141-M (D10, 75c) **Strauss: Traum durch die Dammerung,** and **Allerseelen,** sung by **Elsa Alsen.**

Now Miss Alsen is beginning to get the opportunities record buyers have been begging for her! Let us trust and pray that these two works will be followed by examples of equally fine and less familiar lieder.

Odeon 5129 (D12, $1.50) **Schumann: Du Ring an meinem Finger,** and **Er der herrlichste von Allen,** sung by **Emmy Bettendorf.**

The first solo electrical record of the widely praised soprano proves to be the outstanding vocal record of the month. The first side is of almost enchanting loveliness and the more familiar song on the reverse is scarcely less beautifully sung, easily surpassing the previous records of this song. The recording occasionally gives Miss Bettendorf a harshness that surely is not hers by right, but for the most part it is adequate. It is a true delight to find Schumann's songs coming out in records that do them such justice as Miss Bettendorf does them here. Not to be missed!

Odeon 5130 (D12, $1.50) **Die Meistersinger—Prize Song,** and **Am Stillen Herd,** sung by **Carl Martin Oehman.**

The Prize Song (misspelled "price song" on the label) is inferior to the coupling. Oehman's voice has an unpleasant rasp except when piano or pianissimo; apparently the recording is not as kind as it should be. The performance is not without feeling, but the record can hardly be termed outstanding. These Meistersinger excerpts on Odeon records give occasion for a note on the Quintet recording issued some months ago. Several letters have been received at the Studio expressing dissatisfaction with this record and stating that the writers felt it had been given too kindly a reception for its merits. That, of course, is a disputable point, and while the reactions of our readers are always most welcome, it must be repeated for the ninth time that uniformity of opinion is an impossibility. It may well be, however, that this particular record develops flaws upon replaying which results in its powerful recording giving the voices an unpleasant "edge", or even disagreeably emphasizing the admitted shakiness of the intonation towards the end. Fortunately, the recent choral records from Aida and Cavalleria Rusticana give ample evidence that the Parlophone Company has overcome whatever weaknesses were apparent in its earlier electrical recordings.

Brunswick 50086 (D12, $2.00) **Tannhauser—Elisabeths Gebet,** and **Lohengrin—Elsas Traum,** sung by **Elisabeth Rethberg.**

The two best known Wagner arias for soprano, now made available by this deservedly admirable artist.

Brunswick 50082 (D12, $2.00) **Roi de Lahore—Promesse,** and **Jongleur de Notre Dame—Legende de la Sauge,** sung by **Giuseppe Danise.**

A great baritone in arias from two Massenet operas, the former of which is none too well remembered in these days.

Victor 3044 (D12, $2.00) **Der Tannenbaum,** and **Silent Night, Holy Night,** sung by **Hulda Lashanska** and **Paul Reiners.**

A Christmas offering which is hardly as interesting as the same singers' recent record of German folk songs. The recording and singing are good, but the latter is done in extremely prosaic fashion.

Victor 1282 (D10, $1.50) **Rigoletto—Questo o quella,** and **Don Pasquale—Sogno soave e casto.**

Victor 1180 (D10, $1.50) **Barbiere di Siviglia—Ecco ridente in cielo,** and **Se il mio nome.**

Victor 6601 (D12, $2.00) **Ay-Ay-Ay,** and **Cancion Andaluza.**

These three are all sung by **Tito Schipa;** the first is in the regular December release, the other two in the special November 11th list. Ay-Ay-Ay, the popular Creole gaucho song, has perhaps the most general appeal.

Victor 1281 (D10, $1.50) **The Holy Child,** and **Just for Today.**

Victor 1272 (D10, $1.50) **Minnelied** (German folksong), and **Wolf: Schlafendes Jesuskind.**

John McCormack with a December and special November list release, respectively. The first displays his usual wares, the second couples two German songs of a much different and considerably higher class.

Victor 6724 (D12, $2.00) **Boris Godounow—Farewell of Boris,** and **Death of Boris.**

Victor 1269 (D10, $1.50) **Mefistfele—Ave Signor!,** and **Sonnambula Vi ravviso.**

Feodor Chaliapin also contributes a record each to the two current Victor lists. The former replaces the acoustic disk (6455) that contributed so much to his fame. The other is less noteworthy.

Victor 1246 (D10, $1.50) **La Juive—Si la rigueur,** and **Vous qui du Dieu vivant.**

Victor 6710 (D12, $2.00) **Le Caid—Air du Tambour Major,** and **Roberto il Diavolo—Invocation—Suore che riposate.**

Ezio Pinza is a basso well deserving of fuller representation on records. These disks are both in the special November list and both worthy of attention.

Victor 1273 (D10, $1.50) Tannhauser—Dich teure Halle, and **Der Tote Stadt—Lautenlied der Marietta.**

Victor 6704 (D12, $2.00) **Schubert: Der Erlkonig,** and **Gretchen am Spinnrade.**

Maria Jeritza appears to excellent advantage in both these November 11th releases, the former replacing the acoustic No. 6172, and the latter, a coupling of two of the great Schubert songs. Her Gretchen am Spinnrade, fine as it is, nevertheless fails to surpass the lovly Polydor (acoustic) version by Marcella Roeseler, reviewed on page 36 of the November, 1926, issue of this magazine.

Victor 1279 (D10, $1.50) **Lead Kindly Light** and **Abide With Me.**

Victor 1264 (D10, $1.50) **Charles: Green-Eyed Dragon,** and **Fishers Tavern Song.**

Reinald Werrenrath in two stereotyped moods, the sanctimonious and the roystering. The Green-Eyed Dragon is the most interesting selection. Both records are in the special November group.

Victor 1274 (D10, $1.50) **Tannhauser—Oh, tu, bell' astro incantador,** and **Lohengrin—Konigs Gebet,** sung by **Marcel Journet.**

The electrical recording oftentimes proves an insurmountable barrier to veterans like Journet, but he hurdles it successfully and with surprising ease. But then, he has probably forgotten more about singing than most of his younger colleagues have ever learned!

Victor 1275 (D10, $1.50) **In the Gloaming,** and **I'll Take You Home Again Kathleen,** sung by **Clarence Whitehill.**

It seems there is still a market for this type of song and singing. The annotator shrewdly recommends that they should be played "for customers who are getting along in years". The facetious comment that leaps to one's mind is perhaps better thought than expressed.

Victor 6707 (D12, $2.00) **Andrea Chenier—Un di all' azzurro spazia,** and **Come un di di Maggio,** sung by **Giovanni Martinelli.**

Two of Caruso's old favorites sung by the Pretender to the Throne in a way that many will feel to surpass that of the late Potentate of golden tenors, himself.

Victor 1278 (D10, $1.50) **Noche Serena,** and **Ay! (Serenata Andaluza),** sung by **Emilio de Gogorza.**

A coupling of New and Old World Spanish songs by an acknowledged master in the field.

Victor 6703 (D12, $2.00) **Schubert: Serenade,** and **Bohn: Calm as the Night,** sung by **Louise Homer.**

Mme. Homer's appearances on records have been infrequent of late. No doubt her admirers will welcome even the issue of these hardly unfamiliar pieces.

Columbia 4039-M (D10, $1.50) **Rigoletto—La donna e mobile,** and **Cavalleria Rusticana—Siciliana,** sung by **Charles Hackett.**

Two old favorites, earnestly sung, and powerfully recorded.

O.C.O.

Chamber Music

Victor 6701-2 (D12s, $2.00 each) **Haydn: Quartet in D major,** played by the **Elman String Quartet** (Mischa Elman, Edward Bachmann, William Schubert, and Horace Britt).

The Elman Quartet release is always welcome, particularly when it consists of something more than the all-too-frequent single movement or encore piece. The score of this quartet was not available and consequently it is impossible to say whether this recording is complete or not. It might well be so, despite the fact that each movement is given only a single record side, for the records are grooved to their utmost capacity. The work is characterized by its odd use of the minuet form for the slow movement, and while perhaps it does not rank with Haydn's greatest quartets, it is a happy example of his delicate yet sinewey construction and his inexhaustible humor and spirit.

The records need several hearings for adequate appreciation. At first, so unassuming is the elegance and finish of the performance that one hardly grasps its significance. The recording, though microscopically clear, is of a reticence that keeps the instruments well in the background and achieves a remarkeable effect of delicacy. The surface is exceptionally fine. While the ensemble has not the harmonious coherence of the Lener and Flonzaley organizations, the individual parts are all surely and smoothly balanced. Not a colorful performance, but one of exceeding grace and charm, not to be overlooked by lovers of recorded chamber music of the first rank.

Columbia Masterworks Set 75 (3 D12s, Alb., $4.50) **Beethoven: String Quartet in D major,** Op. 18, No. 3, played by the **Lener Quartet.**

Despite its place in the group, this work was the first to be composed. The present recording is the first electrical one, but there is an English Vocalion acoustical version by the London String Quartet, which is badly cut, each movement being condensed to a single record side. The Lener version is, of course, complete.

The first and last movements are the most interesting, from the points of view of both technical development and listeners' enjoyment. The **andante con moto** is admitted even by Beethoven's most earnest admirers to be pretty dull stuff: it has its moments now and again, but for the most part Mr. W. H. Hadow's adjective, "sullen," holds true not only of the first subject but of the entire movement. (His analysis of this and the other Op. 18 quartets, in "The Musical Pilgrim" booklets is a valuable one.)

Inevitably the Leners play with godly insight and the recording is as well modulatedly effective as in the other quartet issues. One begins to long to hear a little slip once in a while, just to realize that these men are human after all!

Columbia Masterworks Set 78 (4 D12s, Alb., $6.00) **Grieg: Sonata for 'Cello and Piano in A minor,** Op. 36, played by **Felix Salmond and Simeon Rumschisky.** On the eighth side is Grieg's **To Spring).**

This recording, made in the American Columbia Company's laboratories, ranks with the Beatrice Harrison Delius 'Cello Sonata as the finest 'cello and piano recording to date; indeed, it is hard to imagine greater effectiveness, since already such recording is actually superior to the concert hall performance.

The work itself is characteristic of its composer, which is to say that it is another rubber stamping of his idiomatic fetishes. It is quite hearable, however; Griegists will, of course, be delighted with it, and others will not find it without interest, although when invention faltered, Grieg rivaled Tchaikowsky for "elevation of mediocrity to a dogma." It is rather surprising to read the notices this work was given on its first performances in this country. At that time it was thought the last word in modernism, audacious construction, and rowdy dissonance! Will Strawinsky's pieces for string quartet sound as "reformed" thirty or forty years from now?

The first movement **(Allegro agitato)** occupies parts 1 and 2 and a few grooves of 3. The second **(andante molto tranquilo),** concludes part 3 and runs onto part 4, on which the last movement **(allegro molto e marcato)** is begun, Part 7 completes the sonata and part 8 is given up to the perennial, **To Spring,** in as fine a reading as possibly could be desired.

Mr. Salmond's 'cello sounds neither like a bronchial bassoon or a laryngeal tenor, but like a good 'cello, well played. He doesn't "sing" with impassioned ardor in passages on the A string; he plays here as elsewhere with unpretension and craftsmanship. A performance which does not move one—except to admiration. The pianist gives able support, especially in modulating the empty thunders which occupy a good deal of his part.

A rather curious choice for issue, but one that is highly admirable for both performance and recording. Perhaps next time the composition itself may more richly deserve such talented treatment.

Instrumental

PIANO

Victor 1271 (D10, $1.50) **Brahms: Cradle Song,** and **Albeniz: Sous le Palmier.**

Victor 1277 (D10, $1.50) **Liszt: Hungarian Rhapsody No. 11.**

Alfred Cortot in two November 11th special releases, the latter of which gives opportunity for not unvaluable comparison with Ethel Leginska's recent Columbia issue of the same work. Cortot's version is the clearer, more fastidious and better defined, but Leginska's is much more enjoyable. Of late, the Frenchman seems to play with an eternal sneer—at the composition, his listeners, and at himself! The ever thoughful annotator is careful to warn dealers not to confuse the Albeniz piece (on the other record) with the late masterwork, In the Shade of the Palms.

Victor Music Arts Library M-20 (4 D12s, Alb., $8.00) **Chopin: The Twenty-Four Preludes, Op. 28,** played by **Alfred Cortot.**

This is the first major piano work to be issued by the Victor Company in album form and (I most sincerely hope) the forerunner of many more. Appropriately the composition chosen is Chopin's; his twenty-four Preludes, which, played as a single group, have recently become a favorite work on recital programs. The Preludes gain much by being played without extended pause. As the annotator to this recorded version points out, there is well marked relation as regards tonality and modality among these mood-dramas in minature. Each one is a separate entity, with a marked individuality entirely its own, yet the playing of the pieces in close proximity does nothing to detract from this strong feeling of individuality. Each had its own place in the richly colored mosaic that is the Opus as a whole.

The recording was made in England and the set of records was issued there early last spring. From a mechanical point of view it is good, without being exceptional. The piano tone is almost as effectively reproduced as in the recent Victor piano releases, but there is an occasional "jangle" in forte passages which is liable to come out with undue prominence with sound boxes that have a tendency to harshen the tone. Yet there is excellent clarity throughout, both of recording and performance. To follow the records with the score is an invaluable pleasure.

Cortot plays with his inevitably impeccable technical merits, but with a lack of warmth and ardor that leaves his listeners if not cold, at least decidedly cool. One might be willing to exchange a little of his accuracy for an added bit of zest and eagerness.

But I should be unfair to emphasize such details. The fact remains that we now have a leading work in literature for the piano available on records in a version of competent and solid virtues. No music lover can afford to miss this set; in actuality of greater significance than any of the orchestral issues of the past several months. Next on the list are the four Ballades and the Etudes. It would seem only a question of time before these too are made available in complete recorded versions.

Of the Preludes themselves one can hardly add anything to the celebrated words of Robert Schumann, who, in reviewing them in 1839, spoke of Chopin as the "boldest and proudest poetic spirit of the times." Huneker's words on the Preludes—as on all Chopin's works—can be read to advantage, and with enjoyment, by everyone who wishes to learn more about the greatest composer for the piano.

On these records by Cortot, three or four of the pieces are played on a side, with the exception of No. 15, in D flat (burdened in the popular mind with the school-girlish title of "The Raindrop"), which occupies an entire record side by itself. The first Prelude (I wonder how many remember the old, but splendid record by Bachaus for Victor—withdrawn these many years) might have been played a trifle **piu agitato,** and the third more smoothly, but all the others give little or no opportunity for adverse criticism, No. 20, in C minor, (almost as popular as the Fifteenth) is particularly well recorded.

M. Cortot gives a quotation for each Prelude embodying his own idea of the significance of the music. It is highly questionable, however, whether such clichés as "Waiting feverishly for the beloved one," "Sad meditations," and the like, applied to the pieces make them more easily appreciated by any excerpt those to whom "programs" are more essential than the music. The music here stands by itself; a perfect setting of tiny gems in one delicately wrought work. All praise to the manufacturers who make it available for us on records!

Columbia 142-M (D10, 75c) **Echanitz: Cuban Rhapsody,** played by **Jose Echaniz.**

The pianist who plays his own Cuban Rhapsody here has recently been touring the country. This is his second recording to be made available. The playing is somewhat metallic, but the piece itself is mildly interesting, although not without its Lisztian echoes.

VIOLIN

Columbia 17002-3-D (2 D10s, $1.00 each) **Tartini: The Devil's Trill Sonata,** played by **Albert Sammons.**

This work was issued in England nearly a year ago, but anticipates much of the powers of recent violin recording. Both performance and recording are very good indeed, and the two ten-inch disks make a delightful issue for all lovers of violin records. Following the work with the Vieuxtemps arrangement (which is not the one used) it seemed that several short cuts were made; possibly the arrangement used varied considerably from that of Vieuxtemps.

The work is so well known in the concert hall that it is hardly necessary to repeat again the celebrated account of the origin of the piece, in which Tartini graphically describes the Devil's inspired fiddling and his own feeble attempts to emulate it. There is little enough of Satanism in the sonata for modern ears, but if it fails to horrify, it surely does not fail to charm. Would that more of the music of the period were available on records!

Brunswick 50110 (D12, $2.00) **Dvorak: Humoresque,** and **Massenet: Thais—Meditation,** played by Max Rosen.

An electrical re-recording of Rosen's acoustic record No. 50005. It is good to hear from him again even though his selections are carefully shielded from any possible accusation of undue novelty.

Brunswick 3262 (D10, 75c) **Schumann: Traumerei,** and **Drdla: Souvenir,** played by **Frederick Fradkin.**

The suave and polished Fradkin was never more suave and polished than here. But playing with movie organs leaves its mark!

Odeon 3205 (D12, $1.25) **Dvorak: Humoresque,** and **Kreisler: Caprice Viennois,** played by **Dajos Bela.**

In response to "popular demand", Dajos Bela abandons his baton for a moment and "obliges" with a couple of solos, played in much the same manner which characterizes his orchestral performances.

Victor 6712 (D12, $2.00) **Gypsy Caprice,** and **Shepherd's Madrigal,** played by **Fritz Kreisler..**

Not the least of Mr. Kreisler's virtues are those of indefatigability and adaptability. Everything from a concerto to a chinese laundry check is grist for his mill: no matter what he plays, it is with invariable bland and balanced care. Is he one man or a dozen?

Victor 1270 (D10, $1.50) **Do You Know My Garden,** and **No One Knows but the Red, Red Rose,** played by **Renee Chemet.**

In this rather flowery musical question and answer Mme. Chemet endeavors to show that she, too, can play for the "great average music lover" for which, the annotator tells us, such records are intended. The recording is remarkably fine, but the sweetness of the tone a little too saccherine. A disk not unworthy of a place, however, in the march of violin recording progress.

Victor 6706 (D12, $2.00) **Brahms-Kreisler: Hungarian Dance No. 17,** and **Cyril Scott: Lotus Land,** played by **Fritz Kreisler.**

Easily the most interesting violin record in the present list. The almost matchless recording evidenced in the Chemet disk is here utilized for the exposition of pieces of distinct interest. On a small scale, of course, but miniatures of color, quaintness, and appeal. The Scott bit of hypnotic exoticism, familiar as a piano piece, should no doubt find wide favor. The Brahms dance has been recorded by Elman in the Joachim arrangement.

(Note: The above two records by Chemet and Kreisler are from the special November 10th list.)

VIOLONCELLO

Columbia 2045-M (D10, $1.00) **Pierne: Serenade,** and **Bizet: L'Arlesienne—Adagietto,** played by **Felix Salmond.**

A pleasant "popular" record that does not sacrifice either an air of distinction or a certainty of merit in entering that classification.

Light Orchestral

Columbia 1179-D (D10, 75c) **Lack: Idilio,** and **Mendelssohn: Spring Song,** played by the **Columbia Symphony Orchestra** under **Robert Hood Bowers.**

Exceedingly saccharine trifles for the great general public. They are well done, but of course, it would be difficult not to do them well. These are hardly the pieces to test the real skill and merits of the Columbia Symphony, to which we look for stronger musical fare.

Odeon 3207 (D12, $1.25) **Strauss: Die Fledermaus—Overture,** played by **Dajos Bela** and his Orchestra.

Dajos Bela does well by The Bat overture. Making allowances for the natural limitations of his orchestra, one finds this a quite pleasurable reading.

Odeon 3209 (D12, $1.25) **Puccini: La Boheme—Selection,** played by **Edith Lorand** and her Orchestra.

Miss Lorand hardly does as well as Dajos Bela, although the music played is well adapted to this type of salon orchestra.

Victor 80158 (D10, 75c) **Stille Nacht,** and **O du Frohliche O du Selige,** played by **Marek Weber** and his Orchestra.

There are chimes and an organ and very emotional violin playing for those who wish to celebrate Christmas by putting on salon versions of seasonal favorites.

Victor 25852 (D12, $1.25) **Siren of the Ball,** and **Moonlight on the Alster,** waltzes, played by **Marek Weber** and his Orchestra.

Orthodox German salon waltzes and performances; excellently recorded, as always.

Victor 35851 (D12, $1.25) **Strauss: Gypsy Baron,** played by **Ferdy Kauffman** and his Orchestra.

Marek Weber, Edith Lorand, and Dajos Bela have a serious rival in this new arrival on the recorded scene. This debut disk is good, ranking easily with Dajos Bela's Fledermaus overture.

R. B.

Popular Vocal and Instrumental

Al Bernard accompanied by **Carl Fenton's** Orchestra gives new versions of the Beale Street and St. Louis Blues on **Brunswick** 3547; the accompaniments are perhaps more interesting than the singing, with all respect to Mr. Bernard! **Esther Walker** sings I Left my Sugar and Good News on Brunswick 3666; **Allen McQuae** is sentimental over a Long Absence and Adelai on 3208; **Banjo Buddy** asks Doris, Where Do You Live? and describes Miss Annabelle Lee (3637); and **Chester Gaylord** whisperingly

serenades Dew-Dew Dewy Day and You Don't Like it, on 3613. Two ensemble records are 3522 and 3661, the former by the **Dixieland Four;** the latter by the **Blackstone Trio.** Going on to the lengthy Southern series, there are: 146 **(De Ford Bailey),** 159 **(Old Southern Sacred Singers),** 138 **(Vernon Dalhart**—Cowboy's Evening and Herding Songs); 154 and 157 **(Buell Kazee);** 143 (Vernon Dalhart again); 129 **(Dykes' Magic City Trio);** 182 and 186 **(Al Hopkins** and his Buckle Busters); 150 and 151 **(Blue Ridge Gospel Singers);** 164 and 171 **((McFarland and Gardner);** 164 and 3260 **(Homer Rodeheaver).**

First among the **Okehs** is a highly praised organ record by **Sigmund Krumgold** (40904—Indian Love Call and Gypsy Love Song); the recording is remarkable even among the recent fine organ recordings, but it is a pity the organ played upon was not a better one. Krumgold himself and the recording, however, make this a record to cast fear into the hearts of **Jesse Crawford** and **Lew White!** Among the vocals are Christmas songs by the **Golden Hour Quartet** (40924), the **Okeh Instrumental Quintet** (40910), and **Vaughn de Leath** (40911). The last named singer is also heard on 40906; **Sophie Tucker** adds to her list of hits with 40921 (What'll You Do, and There'll Be Some Changes Made); **Ferera and Paaluhi** are heard on 40909 and 40845; **Noble Sissle** on 40917; **Noel Taylor** on 40907; **David Crockett** on 8514; **Sara Martin** on 8513; and **Sylvester Weaver,** guitarist, on 8480. **Wilton Crawley** provides two very interesting clarinet solos on 8479; the individual **Beth Challis** sings An' Furthermore, There Must Be Somebody Else on 40922; **Lonnie Johnson** turns in another odd coupling of the St. Louis Cyclone Blues and You Can't Go Wrong (8512); and **Victoria Spivey** on 8517, improvises in her own strange way upon the Garter Snake Blues—a companion song to her famous Black Snake Blues, which proved such an astonishing success. Last, but perhaps most interesting of all, is **Porter Grainger** singing his remarkable Song of the Cottonfields to his own accompaniment (8516). A great song, but perhaps more effectively played in the **Duke Ellington** arrangement for Brunswick, issued several months ago.

For **Victor** the **Duncan Sisters** lead the way with Dawning and Baby Feet Go Pitter Patter, on 20963. **Gene Austin** is heard on 20984 and 2105, the former coupling My Blue Heaven and Are You Thinking of Me; the latter, Cradle in Caroline and My Melancholy Baby. **Franklyn Baur** is represented on 2109 (Diane—coupled with **Lewis James'** My Heart Will Tell Me So) and 20995 (with **Evelyn Herbert** in Silver Moon). The **Salon Group** sings C'est Vous and Dawn of Tomorrow in rather conventional fashion on 20985; **Johnny Marvin** is heard with **Ed. Smalle** on 20984, and also has one side of 20997, with the reverse shared by **Miller and Farrell.** Finally **Gene Austin** winds up a busy month with still another release, 20977—coupling Are You Happy, and the Sweetheart of Sigma Chi. (In a later group are **Jack Smith** on 21028—Song is Ended and I'll Be Lonely; **Frank Crumit** with Da-Da-Da, My Darling, and 'Swonderful, on 21029; the **Sandhill's Sixteen** on 20903 with Shine on Me and What Sort O' Robes; the **Tietge Sisters** on 20980; and **Frank and James McGravy,** heard in Six Feet of Earth, and These Bones Gwina Rise Again.)

In the first Columbia batch are **Van and Schenk** on 1162-D (A Lane in Spain, and There Must be Somebody Else); **Sol Hoopii's Trio** on 1155-D (Chimes and St. Louis Blues); **Ford and Glenn** on 1159-D; **Charlie Poole** and his Ramblers on 15193-D (with an appealing selection entitled Take a Drink on Me); **Al Craver** reciting the fate of Mildred Doran (15192-D) the **MacMillan Quartet** and the **American Singers** in hymns (15194-D and 1163-D); **Barbecue Bob** telling of his Brown Skin Gal on 14257-D; and **Clara Smith** bewailing the fact that You Can't Get it Now (14256-D). **Bessie Smith** is also heard this month (14260-D) and the **Birmingham Quartet** offers 14263-D.

Band

Vocalion 15614 (D10, 75c) **Washington Post, and Stars and Stripes Forever Marches,** played by the **Vocalion Band.**

Another mild surprise: nothing to set the world afire, but two very competently played marches by a band which, although small, evidently knows its business.

Victor 20979 (D10, 75c) **Second Connecticut,** and **Semper Fidelis Marches,** played by the **United States Marine Band.**

Some months ago a discussion arose among those who followed Band records over the differences between "concert" and "military" bands. As the Creatore records have been held up as examples **par excellence** of the former type, this present disk—the first electrical recording of the world-famous United States Marine Band— can be named as an almost perfect example of the latter class. It is very brilliant and exciting, utilizing the full powers of modern recording, and it will delight band addicts with several new thrills over the performances, the readings, and the startlingly impressive general effect.

Victor 35850 (D10, 75c) **Lucia-Sextette,** and **Trovatore—Misere,** played by **Creatore** and his Band.

Creatore puts on his most Italianate encores and manner to prove to his first friends that he hasn't deserted them entirely for the loftier art of the recent Carmen suite.

Victor 35846 (D12, $1.25) **La Forza Del Destino—Overture,** played by **Creatore** and his Band.

With a bland smile, the maestro pirouttes swiftly and proves that his Semiramide Overture was no lucky stri'e. This is every bit as good, perhaps even a trifle better!

The invariably excellent **Brunswicks** again deserve priority: although few are outstanding, nearly all represent dance music admirably performed and recorded. **Ben Selvin** and his orchestra lead with 3639, 3641, and 3636, respectively, Shaking the Blues Away and Ooh, Maybe It's You; Good News and Lucky in Love; and Yes She Do and I Call You Sugar. **Ben Bernie** turns in a good performance of Barbara and There's a Cradle in Caroline, but his version of the former selection is not quite up to the recent Columbia one by **Paul Specht. Harry Archer** has 3640 and 3659 to his credit; the former couples You Sing that Song to Somebody Else and Roam on My Little Gypsy Sweetheart; the latter, Rain and 'Way Back When. The last-named selection is good, but Rain is best in the Okeh version by **Frank's Orchestra,** where it is coupled with a splendid dance number, **Black Maria** (Okeh 40986). **Vincent Lopez** plays as well as always in Are You Happy? and Kiss and Make Up, but for a real novelty negro "hot jazz" disk, 3589 takes the prize of the month: **Fess Williams' Royal Flush Orchestra** plays Ozark Blues and Alligator Crawl in a way that will cause strong men to tremble! It's pretty noisy, but it is exceedingly well done. Among the other Brunswicks are 3644 **(Morgan's Music Masters),** 3657 **(Frank Black**—Varsity Drag and Best Things in Life), 3494 and 3509 **(Castlewood Marimba Band),** 3628 **(Colonial Club),** 3653 **(Regent Club),** and 3646 **(Jules Herbuveaux).**

Leading the **Okeh** lists are two disks from that talented combination **Tram-Bix and Lang.** 40903 couples Krazy Kat and Three Blind Mice, with the latter taking an emphatic first prize. On one side of 40916 is another masterpiece, Wringin' an' Twistin', and on the other a piano solo by **Bix Beiderbecke** called In a Mist which could be surpassed

by only one hot jazz pianist I know of, **Arthur Schutt**—which is praise indeed. **Bix and his Gang** have 40923 to themselves, playing the Jazz Me Blues and at the Jazz Band Ball. **Ted Wallace** tries hard to rival Red Nichols with another version of Cornfed, but hasn't got a chance! His Zulu Wail is good, however (40915). Other Okehs are: 40919 **(Justin Ring);** 40914 **(Jazz Pilots** and the **Texans);** 40920 **(Mike Markel**—My Lady, and Manhattan Mary); 40918 **(Irwin Abrams);** 40912 **(Benny Meroff);** 40913 **(Lanin's Famous Players**—Siren Dream and Suumertime Sweethearts); 40902 **(Lanin** again, this time with I'm in Heaven When I See You Smile, and Somebody Lied about Me); and finally 40905 **(Okeh Melodians).** A fine race record from **Clarence Williams' Blue Seven** completes the list; Close Fit Blues and Baby Won't You Please Come Home (8510).

New on the **Victor** lists is **Johnny Johnson's Statler Pennsylvanians,** making his debut with Give Me a Night in June and Together We Two (21016) played in sonorous and smooth fashion; not startlingly original, but fine for dancing to. The **Troubadors** provide mild enjoyment with 20967 (Baby Feet and My Daddy), 21000 (Diane and Dream Kisses), 21026 (Our American Girl—coupled with Olsen's Worryin'), and 21011, (Loved One—coupled with **McEnelly's** Siren Dream). **Paul Whiteman** issues 20973 and 2972, coupling respectively, Missouri and Beautiful Ohio waltzes, and Dancing Tambourine and Shady Tree. **Zez Confrey** makes one of his infrequent appearances with Polly and Prudy 21010; **Ted Weems** is interesting in 21009 (From Saturday Night till Monday Morning, and She'll Never Find a Fellow Like Me); **Jacques Renard** and **Nat Shilkret** share 20978; the former has 20981 to himself, and the latter has 20996, 20976, and one side of 21025, the reverse of which is devoted to **George Olsen. Jean Goldkette** plays Clementine to **Jack Crawford's** coupling of Baltimore, on 20994; Crawford is by far the more interesting.

Leading the **Columbia** dance numbers is 1158-D, Meat on the Table and Piccadilly, played by the **New Orleans Owls,** who are always worth hearing, combining interesting orchestral arrangements with highly virtuoso performances. **Celestin's Tuxedo Orchestra** is rather colorless on 14259-D (As You Like It and Just for You); **Hurtead Brothers' Marimba Orchestra** is decidedly flat on 1161-D (Beneath Venetian Skies and Diane); but the **Columbians** are as good as the others are mediocre, with Broken Dreams and I Love No One But You (1135-D). **Fred Rich** and **Reser's Syncopators** are coupled on 1160-D; the Broadway Nitelites play Up in the Clouds and Thinking of You on 1164-D; The **Knickerbockers** couple Sugar and Marvelous on 1154-D; and **Sam Morgan's** Jazz Band is riotous with Mobile Stomp and Steppin' on the Gas, on 14258-D.

Novelty

Victor 21022 (D10, 75c) **Well, Well, Well,** and **Just a Couple of Good Guys Gone Wrong,** comic dialogues by **Harry Jans** and **Harold Whalen.**

It has seemed lately that comic records were divided into two classes: those by the Two Black Crows, and all the rest. Jans and Whalen are not Moran and Mack, but they're certainly not as bad as many comedians; in fact, this record contains some excellent rib-ticklers. The greeting and snappy repartee of two typical Babbitts is exceedingly amusing, but the comedy begins to fade out before the end. The musical discussion on the other side, and particularly the performance of the "Humor-skew" is good for a spasm of honest laughter, however. The dialogue is very rapid and an unusual amount of wise crackery is crowded onto the record. Quite worth giving a trial!

Victor 20968 (D10, 75c) **Dawn in an Old World Garden** (English Songbirds Awakening), and **Nightingales,** actually recorded in **Beatrice Harrison's Garden,** Oxted, England.

A truly outstanding novelty, and not of this month alone. Bird records are by no means uncommon, but I very much doubt whether one has ever been made more realistically or under more perfect conditions than here. The pale chirruping of the nightingale whose voice has the starring role in Respighi's Pines of Rome is extremely feeble when compared with these golden-voiced singers. The first side, with its awakening English countryside is remarkably impressive. The song birds tune up, distant cocks crow and answer still more distantly, a dog barks, and all with a sense of reality and naturalness—there is nothing "staged" or prompted.

A record that deserves attention. No wonder Miss Harrison plays the 'cello as beautifully as she does; she would be insensate indeed if she could live in the countryside echoed for a moment here, and not be a musician. Her present concert tour in this country makes one wonder why the Victor Company does not release some of her excellent H.M.V. records here, notably the Delius Sonata, one of the finest examples of modern 'cello recording.

Rufus.

Foreign Records

The December foreign lists have a new entry, with the **Brunswick** Company's debut in the field. The new disks did not reveal anything of outstanding general interest, but are of a good level of recording and performance throughout, fully up to the general standard of the other companies' foreign releases. Some of the best are in the **German** group played by **Kramer's Schwaben Kapelle;** nos. 73000, 4, and 5 deserve special mention. (These are all twelve-inch issues, as are 73001 Comic sketches by **Ernest Balle's Ensemble,** and 73003, Morgenblätter and Blue Danube waltzes by the **Metropolitan Male Chorus.)** Among the ten inch disks are nos. 53000 to 53007, respectively by **Eva Leoni** (Merry Widow arias), **Paul Ehrenfels** (Gluhwurmchen Idyll), **Rena Pfiffer** (53003 and 4), **Mondnacht Senrenaders, and Karl Priester** (53006 and 7). **Rena Pfiffer's** versions of the Schubert and Brahms Serenades (53003) and Grieg's Ich Liebe Dich and Rubinstein's Die Nacht (53002) are the most interesting. The **Okehs** include dances by **Wilfanrt's Concertina Orchestra** (10457-8), **Brousek's Kapelle** (10463), and **Kruger,** xylophone soloist (10464). A **Swedish Harmonica Orchestra** plays the Poet and Peasant Overture on 10462 and there are Christmas hymns on 10459 and 10460.

For **Victor,** the best records are reviewed elsewhere under choral and light orchestral. **Georges Gut** sings Schubert's Ave Maria and Mendelssohn's On Wings of Song on 68880 (12 inch); **Stahl's Band, Jacques Rotter,** the **Bohemian Orchestra,** and the **Militar Orchestra** are heard on 6882, 80155, 80140, and 80157, respectively. (The **Columbia** foreign records for December did not arrive in time for review in this classified group.)

Bohemian: Okeh 89021 **(Brousek Band**—12 inch); 17086-7, and 17312. Christmas bands and choruses. **Victor** 68871 and 68881 are 12 inch disks by **Cesky Smiseny Quartet,** and **Vaclay Albrecht a Spol; Albrecht** is heard alone on 80139.

Finnish: Hjalmar Peterson 'in Jatka Orkesteri is heard on **Victor** 80142-3 and 80171; **Iver Peterson** on 80170, **Waino Sola** on 80145 and Waltzes on 80141.

Greek: There are thirteen 12 inch disks from **Victor,** representing **Demetriades, Victor Comedy Company, Roubanis Male Chorus, Poulos, Bakas, Zoubas, Stasinopoulos, Mouskas,** and **Kemany Nishan Effendi.**

Hebrew: The two **Victor** red seals by **Cantor Rosenblatt** are mentioned elsewhere; others represented this month are **David Medoff** (68885), **P. Pinchik** (68886), and **Solomon Stramer** (80144 and 80181.)

Hungarian: Okeh 12145 (Male Chorus and Gypsy Orchestra), 12146 (Gyspsy Orchestra), and 12103 (Christmas Chorus).

Italian: Brunswick 58012 and 58014-8 are by **Romani** and his various orchestras: **Gilda Mignonette** is heard on 58008 and 58010; and **Giora, Dones Godono,** and **Vittori** on 58002, 3. 58000 and 1 respectively. **Okeh** Christmas records are 9340-1, and 9345; the regular release includes 9338-9 **(Ruby-De Russo** and **Quartetto Paladino,** respectively), and 9342-4 **(Godono, Cardenia,** and **Quaranta,** respectively). **Victor** 68889 is by **La Vittoria Orchestrina Italiana** (12 inch); the ten inches include such artists as **Amedeo Warney, Mafalda, Balsamo, Pietro. I tre Antonio,** and others.

Polish: Isa Kremer leads the Brunswicks with 60000 (Voice of the Heart and the Three Birds); the thirteen others are by the **Brunswick Polska Orkiestra, Kosztowniak, Turchanovicz, Ladowska, Bednarczyk, Kallini,** and the **Orkiestra Warszawska. Okeh** Christmas records are 11334-5; the regulars, 11331-3. **Victors** run from 80146 to 80150, also two polkas on 80179.

Ukrainian: **Okeh** Christmas record, 15549; on 15550-1, the **Orchestra Vilna Ukraina** makes its record debut.

Scandinavian: **Okeh** 19222-3 are the finest records by **The Three Vikings;** 19128 and 19164 are Christmas quartet numbers. **Victor** 80145 is by the **Lager-Olsen Quartet;** nos. 80161 to 80168 are by **Karlsson, Lindeberg-Lundin,** the **O. D. Koren** (reviewed under choral), **Bondeson, Backler-Hjulstrum, Militar Orchestra, Ferdy Kauffman,** and **Bert Firman,** respectively. The **Kauffman** record, Oscar Strauss' **Waltzertraum Potpourri,** is the most interesting.

Slovenian-Krainer: **Victor** 80180 and 80183-4—all by the **Jadran Male Quartet.** **Okeh 24060** is by the **Strukelj Trio.**

Russian: **Brunswick** 59001 **(Isa Kremer** singing Song of the Swan and Crumbs—folksongs) leads. **Okeh** 15071 is by a Christmas Church Choir. **Victor** issues two records each by the **Chor Cerkvi Sosestvija Sv. Ducha** (68887-8) and the **Galician Troup** (68890-1); all are 12 inch disks of Christmas sketches.

Mexican: There are two **Vocalions** by **Arcos,** and **Pulido-Arcos** duets. For **Okeh Dajos Bela** plays tangos on 16581, and **Boyd Senter** is coupled with the **Banda Mexicana Okeh de Baile** on 16426. The long **Vitcor** list includes such familiar artists as **Ferrazzano, Flores, Quiroga, Moriche, Utrera, Banda Internacional, Orquesta Internacional, Marimba Centro-Americana, Cuesto, Trio Los Nativos,** etc. Most interesting in **Creatore's** record of Fado Blanquita and Adelante March, two of his popular Spanish-American encores (80112).

TOO LATE FOR CLASSIFICATION

An unusually lengthy list of **Columbia** Foreign records for December arrived too late for classification among the other foreign releases of the month. The outstanding disks are mentioned here, but the others maintain a high standard of interest and merit. A large proportion of the works are of a special seasonal character.

German: Among the twelve inch disks are nos. 59038-F, 59045-F, and 59044-F; respectively by **Fisher's Dance Orchestra,** the **International Concert Orchestra,** and **Eddie Thomas' Collegians.** All contain waltz selections; the best being those by the International orchestra—smoothly played and most effectively recorded. **Miller's Banater Kapelle** has three records to its credit, 55094-F, and 55100-1F; the selections are mostly of a Christmas nature. Most striking, however, are the three excellent choral records of Christmas songs. 55096-F is by the **Schwabischer Sangerbund von Newark,** and 55097-F by the **Vereinigte Sanger von Newark;** both choruses are under the direction of **Gust. T. Heil.** 55102-F takes first prize for Christmas releases, coupling as it does two fine songs, admirably performed by the **Arion** Male Chorus under the direction of **Georg Friedgen,** and assisted by a soprano soloist and a very capable accompanying orchestra. Among the ten inch disks, the Christmas hymns by the **Manhattan Quartett** (5143-F) might be singled out for special mention.

Scandinavian: **Oscar Singstrand,** baritone, is rather disappointing in his versions of Swedish folk songs on 26060-F, but the **Redvitt Band does** fairly well on 26061-F and 26062-F (the latter is a two-part Potpourri of Rolf melodies). The Christmas songs by the **Kyrkokor** are good, and the Christmas Potpourri by the Konsert Orkester on 22064-F is fine.

Miscellaneous Christmas records: **Polish**—18219-F, the **Kwartet Braci Okulskich** in songs; **Serbian**—23037-F, **Obradovic and Nakadovic** in duets; **Italian**—14317-F, the **Orchestra Religiosa** in song transcriptions; Lithuanian—16079-80-F, the **Lietuviu Tautiska Orkestra** and 16081-F, the **Rusiska Orkestra.**

LEFT-OVER FOREIGN REVIEWS

Polish: For **Okeh** the **Z.N.P. Orkiestra** is heard again on 11327; the **Polska Kapela** on 11328; comic duets by **Brominski and Bednarczyk** on 11329, and the **Orkiestra Harmonji** on 11330. Among the **Columbias,** the **Wiejska orkiestra Fr. Przybylskiego** plays on 18214-F and 18216-F (the former with clarinet solos by **Antoni Labucki);** the **Sosnowski Trio** is heard on 18215-F; **Ignacy Ultowski,** comedian, on 18218; and **Waclaw Turchanowicz,** comedian, in a two-part Beggar Song, on 18217-F. For **Victor,** the **Podosek i Krupienski Kwartet** plays on 80048; **Wanat and Littman** on 80049; the **Orkiestra Witkowskiego** on 80050; the **Fr. Dukli Wiejska Banda** on 80051; the **Kapalka i Jego Orkiestra** on 80053. The remaining record is 80052, sketches of a Polish town at evening and in the morning, by **Zielinski, Gutowski, and Company.**

Syrian-Arabic: Again **Columbia** holds the field alone with this odd (to occidental ears at least) music. 11-X is a folk-song coupling, 13-X; two instrumental selections.

Portuguese: **Columbia** 1029-X contains a violin solo by **Rene Bohet** on one side, and a selection for piano quintet on the other, not of great interest. 1030-X contains folk-songs sung by **Estavao Amarante,** baritone, with chorus.

Roumanian: There are two **Columbias,** 31045 and 6-F, respectively, by **Z. Theodorescu,** tenor, and **Julian,** comedian; and the **Orchestra Ardelemeasca pavel sarbu.** The **Odeon** releases include two disks from the **Orchestra Grigoras Dinicu,** with **Ionan Corascu,** tenor, as soloist on the second, 13089. **Ionescu Ligda,** soprano, sings on one side of 13092; **D'Ayol,** to the accompaniment of a jazz band, is heard on the other, and also on one side of 13091 and 13090, to the coupling furnished by **Ionan Corascu** in the former, and **Dr. H. Martin** in the latter. The four Victor releases are all by **D. Joanovichu—G. Ivascu si Orchestra;** 80098-9, and 90102-3.

Holland-Dutch: The two **Columbias** are both couplings of sacred selections; 30012-F is by the Hofmann Duo, and 73002-F (twelve-inch) is by the **Koninklike Liedertafel, Zang en Vriendschap.** One of the choral selections is by Bach, but it is sung rather prosaically.

Slovak: **Columbia** 24057-8-F are by **Gellert,** heard in the popular songs, Pod nasim Okenko, and Ked'som, and a two-part Sbierka. **Okeh** 18065 is a two-part Sarissky cardas by the **Karel Kapossy** orchestra. **Columbia** 24059 is a coupling by the **Ceskoslovenska Banda,** with chorus. **Gelert** is also heard on the **Victor** list (68858) in a sketch At The Market. The remaining record is by the **Carpatho Russian Choir** (80105), but is not outstanding in any way.

Scandinavian: The three **Victors** are by **Folke Andersson** (80064), **Iver Peterson** (80065—accordion solos), and **Olle i Skratthults Luffarekapell,** respectively. **Columbia** 20060-1-F are by **Jahrl's Nyhetskvintett;** 26058-F couples two sacred selections sung by **Oscar W. Green,** baritone; and 26059-F is another release by the **Svenska National Koren "De Svenska".** Odeon 19220 contains songs by **Ernst Rolf;** 19221, accordion solos.

Hungarian: The three **Columbias** (10138-9-F, and 58010-F) are all by the **Berkes Bela** orchestra, with chorus. The three **Okehs** (12142-4) are respectively, a male chorus with gypsy orchestra, and selections by the gypsy orchestras **Kapossy Karoly** and **Becsi zenekar.**

RECENT EDISON RELEASES

A long list of Edison records has reached the Studio and will be reviewed in the next issue. A few of the leading releases should be listed here, however, for the benefit of those who have Edison instruments or who are buying one of the remarkable new Edisonics. On 52125, J. Donald Parker sings When the Sunset Bids the Day Good-Bye and When the Moon Comes Peeping Through; Duke Yellman's and B. A. Rolfe's orchestras share 52124, the former playing Whether It Rains, and the latter, Wherever You Are; Arthur Field's Assassinators couple Is It Possible and Someday You'll Say O. K. On 52123; The Record Boys warble Mock the Mocking Bird and Try to Behave (52127); Vaughn de Leath sings about Christmas in Other Lands on 52129; The Two Dark Knights discuss Jail and Motoring in a comedy sketch on 52133; May A. May has two excellent piano solos on 52142 (Rustle of Spring and Murmuring Zephyrs); the Edisonians make their debut with Just a Memory and When Day is Done (52143); and to conclude the list, their is a disk of the Andante and Allegro molto vivace of Mendelssohn's Violin Concerto, played by Vasa Prihoda (80884).

S.F.

Retail Distribution of The Phonograph Monthly Review

THE PHONOGRAPH PUBLISHING COMPANY, INC., takes pleasure in announcing the engagement of MR. FERDINAND G. FASSNACHT, a prominent enthusiast, as Manager of its Retail Distribution Department. The magazine is now available for retail sale by phonograph dealers, music stores, book shops, etc. Managers of stores interested in carrying the magazine on sale are requested to write for information and details to Mr. Fassnacht's business address:

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If not, address the Retail Distribution Department for information and details.

Readers of the magazine who would care to favor Mr. Fassnacht with the names and addresses of dealers in their vicinity who would be interested in carrying THE PHONOGRAPH MONTHLY REVIEW on sale, are cordially invited to do so.

A List of Phonograph and Music Dealers Carrying the Phonograph Monthly Review on Sale

Note: Owing to the necessity of the Company's having to discontinue temporarily single copy sales, except in a few test shops, some months ago, the following list is somewhat brief. However, arrangements are now being made by Mr. F. G. Fassnacht, Retail Distribution Manager, with many other dealers, lists of whom will be printed as arrangements are made.

CONNECTICUT

New Haven: Edw. Malley Company (Phonograph Department)
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KANSAS

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OHIO

Cleveland: Bueschers, 1310 Huron Road, Playhouse Square.
Akron: The M. O'Neil Co. (Record Dept.)

PENNSYLVANIA

Philadelphia: H. Royer Smith Company, 10th & Walnut Streets; H. Royer Smith Company, 17th & Walnut Streets
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Alfred Imhof, Limited, 110 New Oxford St., London, W.C. 1, England.

Our Contemporaries

The list of publications with which we "exchange" has reached such dimensions and such interest that it would be a pity not to share some of it with our readers. THE PHONOGRAPH MONTHLY REVIEW makes no pretensions to inclusiveness; we deal with a strictly limited aspect of the musical world, and make a specialty of that alone. It is to be trusted that all our readers follow other musical and phonograph magazines in addition to reading our pages: one can never have enough sources of enjoyment and information.

Obviously, this feature can do little more than list a number of our "exchanges" and mention a few of their special articles each month. But by doing this we hope that further interest will be aroused in these publications—all of which are doing their own valiant part in the musical cause, as well as providing some bits of information for our readers that they might not obtain otherwise.

The Gramophone (58 Frith Street, London) comes first, of course, by every right of priority. (A note on Mr. Mackenzie and a glimpse of his Library at Jethou are given elsewhere in this issue.) In the current October issue the Editor discusses recent British releases, not without taking the usual delightful by-paths of comment which make his writings of such stimulating interest. For the Christmas number he promises an account of the early days of *The Gramophone,* which well may be anticipated. Herman Klein, W. S. Meadmore, N. M. Cameron, and H. F. V. Little continue their respective series of articles on Modern English Songs, Unrecorded Chamber Music, Savoy Opera Records, and Operatic Titles. Mr. P. Wilson and the celebrated Expert Committee are on hand as usual with their inexhaustible fund of technical information, and there are interesting articles on Gypsy Music and a Festival of Chamber Music. Beside the regular features of current reviews, correspondence, "Trade Winds", and N. G. S. notes, there is one devoted to the October British Broadcasting Company "Gramophone Hour" programs, which are given every week under the auspices of *The Gramophone.*

The British Musician (Edited by Sydney Grew, 53 Barclay Road, Warley Woods, Birmingham, England) is a new and most welcome addition to our list of exchanges. It is smaller in format than *The Gramophone,* but what it lacks in size it more than makes up in contents. Mr. Stone's words of praise in his "Trade Winds" in the October *Gramophone* might well be repeated here: "Of all musical magazines probably *The British Musician* most fairly divides its space between the gramophone record, the player-piano roll and the real thing." The October issue contains articles by Felix Weingartner ("What We Need"), A. H. Fox-Strangways (on Vaughn Williams' "Sancta Civitas"), Neville D'Esterre ("Music About Words) and Eva Mary Grew ("The Gypsy in Music"). There are notes on the compositions played by the Birmingham Orchestra and reviews of current gramophone records, player-piano rolls, and books. The articles by Weingartner and D'Esterre are of uncommon interest; the former deals with Battistini and the great lesson of *simplicity* that he teaches; the latter is a delightful and thought-provoking demolition of "program-music." Throughout the publication a high artistic and intellectual level is maintained. There can be no doubt but that many American music lovers will find it a most desirable addition to their libraries.

Sound Wave (1 Whitfield Street, Finsbury, London) is more on the nature of a trade journal and contains a number of notes of current events and bits of information of the British phonograph world. There are also articles on technical aspects of the phonograph and brief reviews of records. There are an immense number of advertisements, all of which are of interest in themselves. In the September issue the famous Two Black Crows record (which is proving as popular in England as here) is reviewed, accompanied by an original photograph-cut of Moran and Mack. Of special note is the attention given the Beltona, Zonophone, Regal and other popularly priced British records.

Musical West (Hotel Sutter, San Francisco) brings us back to the United States, although this magazine's home is nearly as distant as those of the British publications mentioned above. Some very pleasant correspondence has been enjoyed with Mr. Frederic Shipman, the Business Manager of *Musical West;* in fact, he has been so kind as to reproduce in the current November issue a letter which accompanied the copy of THE PHONOGRAPH MONTHLY REVIEW containing the article on Dr. Herz and the San Francisco Symphony. (No doubt it was also due to Mr. Shipman's courtesy that this particular article was quoted almost in full in the San Francisco *Examiner.*) Music lovers will do well to keep their eyes on the work *Musical West* is doing; for information on musical events and conditions on the Western Coast it is virtually invaluable.

F. F.

Gramophone Tips : 1927

By CAPTAIN H. T. BARNETT, M.I.E.E.

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Mart and Exchange

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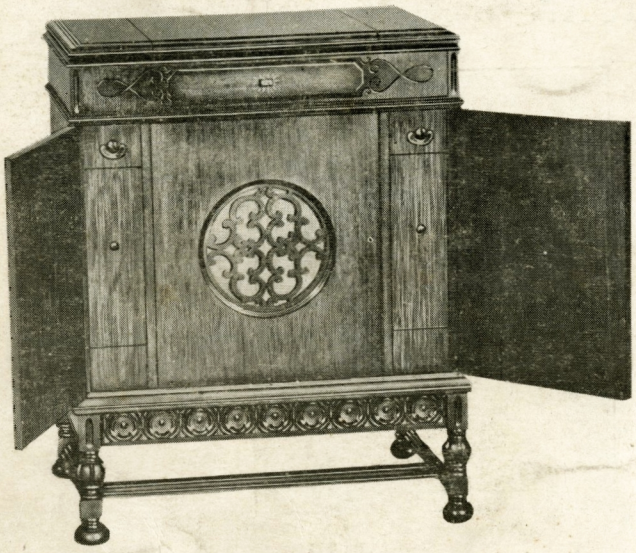

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